MODULE:
DRUM TECHNIQUES

written by
Darryn Farrugia & Philippe Castermane

MODULE: **Drum Techniques**

TERM: **One**

WEEK: **One**

OBJECTIVES:

1. To become aware of the role of technique in general and understand the focus and purpose of the drum techniques course
2. To study principles of ergonomics
3. To apply the principles of ergonomics on kit and examine their influence on sound

LESSON PLAN:

1- The role of techniques and the focus of the drum techniques course

Technique is the skill and ability we develop through training and practice to enable us to control our musical expression on the kit.
Technique is the tool that helps us master our instrument.

Our focus will be on:

- An all encompassing Ergonomic Approach: Correct positioning, movements and avoiding tension
- All the correct mechanical aspects: Hand technique, feet technique and coordination
- The quality of delivery: Effects of movements on sound and balance of sounds
- The application of technique: Grooves, Vocabulary and musical ideas
- The mental approach: Psychological aspects of learning, practising and recalling information

2- The principle of ergonomics

How we physically relate to the drum kit (position and movements) influences substantially the quality of our playing and delivery.
It is therefore essential to determine a good position as well as correct movements to achieve efficient and tension free playing. This is the key to freedom!

- Correct positioning off the kit
  - Determine sitting position: Movement, distance, opening, height
  - Determine position of the body: Sitting, arms and forearms, shoulders, back
- Set kit up around position

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3- Application of ergonomics, their influence on sound and balance of sounds

- Principles of ergonomics to grooves
- Importance and control of each note
- Balance of voices

  Example of balance of voices

  Contemporary popular music (Rock, Funk, Hip-hop...)

  HH]-----------------)
  BD]-------------------------)
  Snare]------------------------------)

  Jazz

  Cymbal]-----------------------)
  Hi-hat]-------------------)
  Snare]----------------)
  BD]------------)

  The balance will vary according to styles and dynamics.
  We can approach the drum kit like a sound engineer. Each element on a separate channel. They are then mixed appropriately depending on the situation.

- Consistency
- 3 way ensemble

ASSIGNMENT:

1. Practice position finding off the kit
2. Set kit up around your position
3. Practice simple grooves applying correct motions and control of sounds

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POSITIONING

1- Movement

- Sit on the edge of your seat, legs at about the right angle.
- Learn to push the legs up using the ball of the feet and the calf muscle: Hopping. There should be no lifting from the abdominal muscles and the thighs.
- The legs and feet go up a few centimetres and then fall down.
- Repeat slowly until it feels comfortable and until tension has gone.

2- Distance

- Keep hopping slowly whilst gradually moving the feet as far forward as possible. Then as far back as possible until you find the best bouncing point.

3- Opening

- Then whilst hopping, gradually move the legs apart as much as possible. Then bring them back together as close as possible. Repeat until you find the best angle.

4- Height

- Change the height of your seat of a couple of centimetres at a time at regular intervals and keep hopping in-between. Start at the lowest position and gradually go to the highest. Repeat until you find the height at which the hopping movement is most comfortable

5- Set the kit up

- Having determined the movements, angles and heights proceed to set the kit up around that position (and not the other way round!).

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MODULE: **Drum Techniques**

TERM: **One**

WEEK: **Two**

OBJECTIVES:

1. To examine "Flat foot" and "Heel up" bass drum technique
2. To study "Flat foot" bass drum technique
3. To introduce the "Leg stroke" as a component of the "Heel up" technique

LESSON PLAN:

1- Review of previously studied material

- Review of sitting position
- Review of the application of ergonomics and their influence on sound and balance of sounds

2- Bass Drum technique: "Flat foot", "Heel up"

It is strongly recommended to practise both "Flat foot" and "Heel up" technique. We will use "Flat foot" or "Heel up" according to styles and delivery.

For all bass drum techniques: the beater must not be kept against the head after each stroke, unless wanted otherwise.

3- Flat foot technique

- The foot is flat on the plate, up to the foot stop.
- Leg and foot relaxed
- Start with the beater close to the head
- Release the beater
- Using shinbone muscles the foot pushes the beater forward
- Let the beater come off the head after having struck

4- Description of the Heel up technique and analysis of the "Leg Stroke"

The motion is generated from the foot/ankle. The leg is pushed using the calf muscles and **gentle** lifting from the front thigh muscles. Lifting from the hip should be limited to a minimum. The abdominal muscles must not be used. The stroke is achieved with the ball of the foot striking the plate of the pedal.

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There are two different strokes: the leg stroke and the foot stroke. The combination of these movements will greatly facilitate the articulation of bass drum patterns. This will provide, once mastered, control, finesse and speed with a minimum effort.

The Leg Stroke

Position

- The foot is flat on the plate about ¾ of the way up.
- The heel is resting on the floor.
- The beater is off the head.

Action

- The calf muscles push up and the front thigh muscles lift gently: the heel rises.
- Using a rocking motion on the ball of the foot and articulating from the ankle: Hop Up.
- The beater will first go towards the head as the heel is raised. It will then be released quickly.
- Land on the ball of the foot thus making the beater strike the head.

The heel lands practically at the same time as the ball of the foot. All the energy should be directed on to the ball of the foot.

The action should be practised off and on the bass drum pedal.

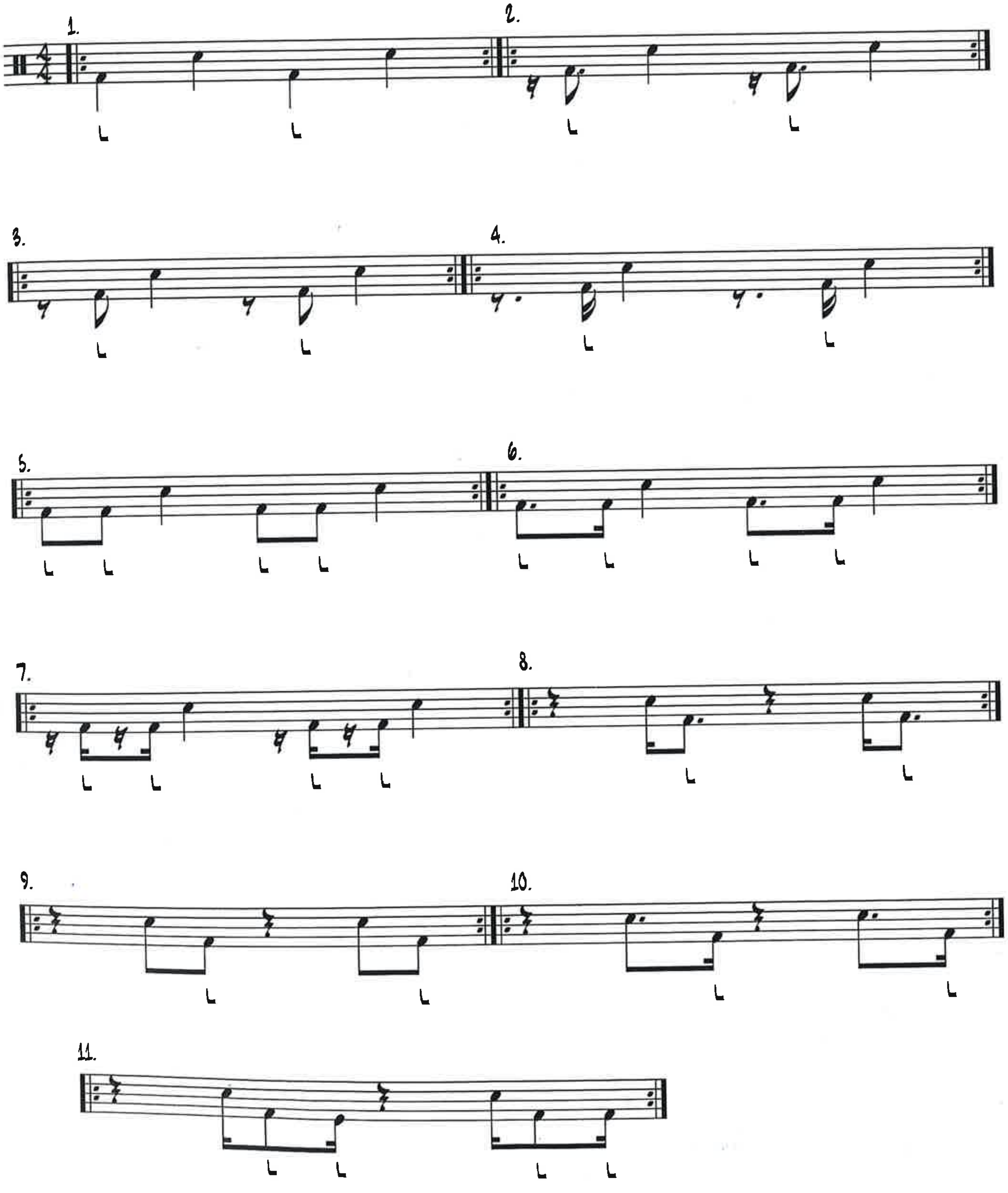
5- Leg stroke exercises

- Follow same position/action for all combinations. Only the **anticipation** will vary.
- We will achieve a consistent sound if the motions/movements are controlled.

ASSIGNMENT:

1. Practise Leg stroke (Heel up technique) on and off the bass drum pedal
2. Practise Leg stroke exercises

BASS DRUM - SINGLE STROKES (LEG STROKE)



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MODULE: **Drum Techniques**

TERM: **One**

WEEK: **Three**

OBJECTIVES:

1. To examine the various techniques applied to the hi-hat (Flat foot, Heel up, Rocking)
2. To introduce the "Foot stroke" as part of the "Heel up" technique

LESSON PLAN:

1-To review the "Leg Stroke"

Review position/action of the Leg Stroke.
Leg Stroke exercises.

2- Hi-hat technique

For all techniques the foot should rest at the top of the plate.

Flat/ Rocking:

Position
- The foot is flat on the plate
- The hi-hat is closed (a slight pressure is applied)
- The heel rests on the floor and is used as a pivot point

Action
- Release the plate
- Close the hi-hat quickly, either keeping the heel on the floor or pushing it up a little, increasing the pressure thus giving a sharper sound

On the ball:

Position
- Resting on the ball of the foot. The heel is kept slightly off the plate

Action
- Pushing the leg up from the foot and calf and articulating from the ankle: hop up
- Land on the ball of the foot, closing the hi-hat
- The heel remains off the floor.
- The movement should be relaxed and bouncy

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3- The "Foot Stroke"

The foot stroke is always played before the leg stroke as part of a group of more than one note: Doubles-triples-quadruples etc...
The motion is very similar to the leg stroke except that as the heel is being raised the foot plays one note or more as part of the upward movement.

Position
- Same as for the leg stroke

Action
- The calf muscles push up and the front thigh muscles lift gently : the heel rises. At the same time the foot, independently from the leg, releases the beater and then pushes the plate down as well as the leg up. The beater strikes the head. The leg is still up. You finish the movement landing on the ball of the foot thus making the beater strike the head. The heel lands practically at the same time as the ball of the foot. All the energy should be directed on to the ball of the foot.

Usually, the foot-leg stroke combination is used when the leg strokes alone could not articulate because of the speed.

ASSIGNMENT:

1. Practise hi-hat technique, on and off the hi-hat pedal
2. Practise Foot-Leg combinations (Doubles, Triples, Quadruples)
3. Practise Foot-Leg applications

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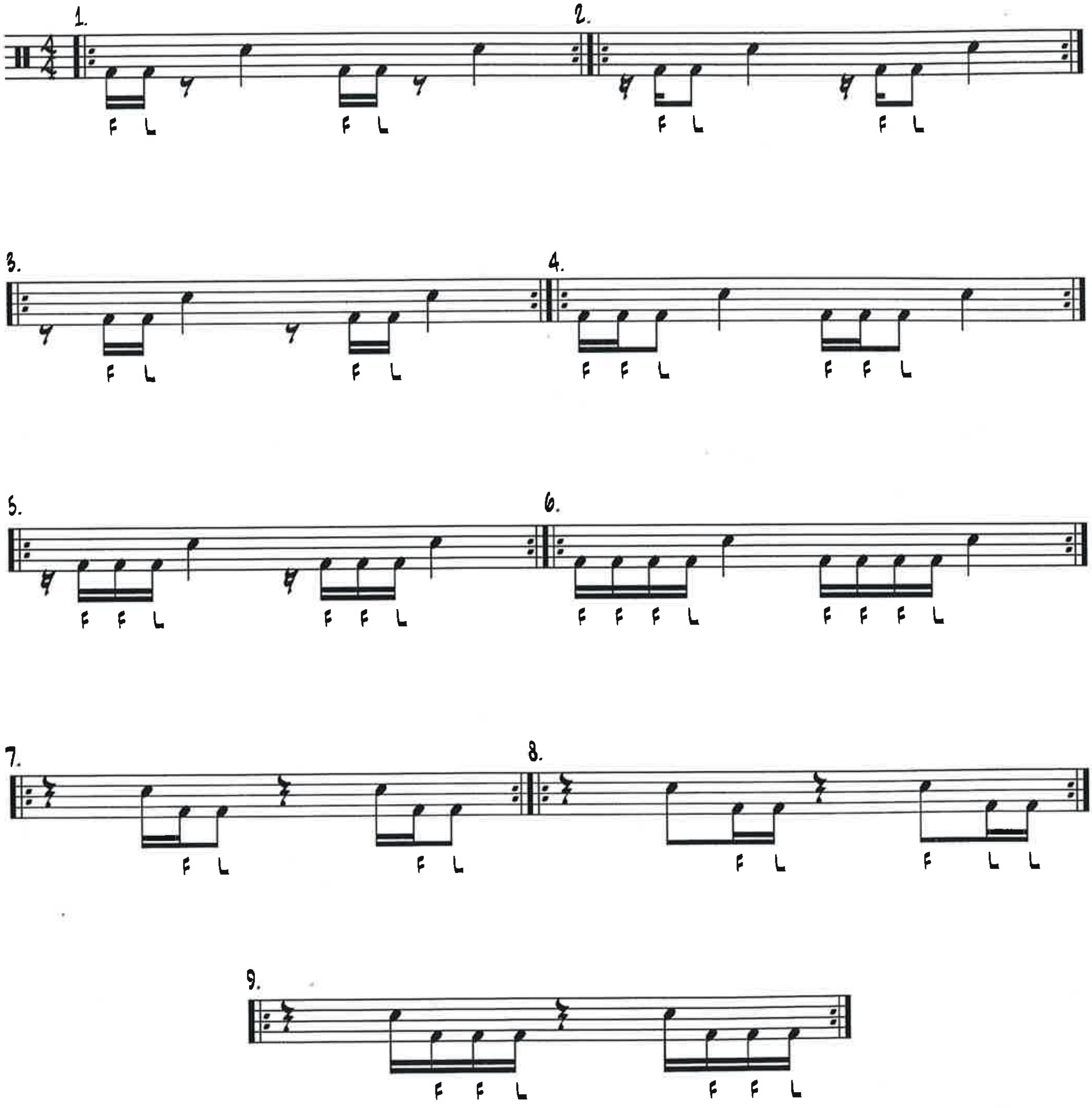
BASS DRUM - DOUBLE, TRIPLE AND QUADRUPLE STROKE COMBINATIONS



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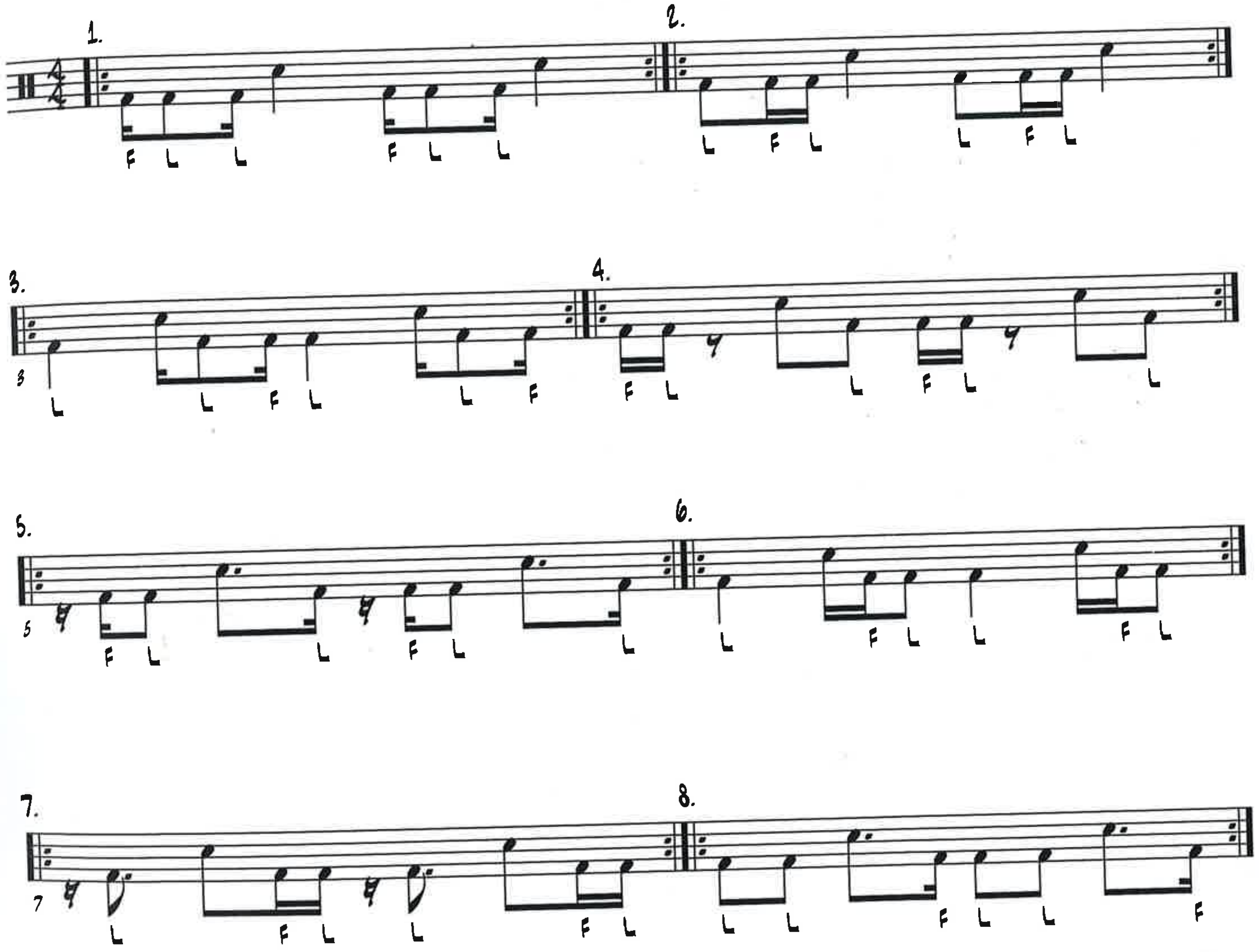
Foot/Leg Common Phrases



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MODULE: **Drum Techniques**

TERM: **One**

WEEK: **Four**

OBJECTIVES:

1. To examine the various grips (Match-French-Traditional)
2. To understand the fulcrum
3. To examine and understand the principle of bounce. Fulcrum bounce, bounce technique
4. Applications of the principle of bounce to both hands (single stroke roll)

LESSON PLAN:

1-Review of previously studied material

- Leg stroke exercises
- Foot/Leg combinations

2-The various Grips (Match-French-Traditional)

Match: The palm is facing down. The stick is held (Fulcrum) between the last joint of the index finger and pad of thumb. The fingers are then wrapped around the stick. The stick is slightly out of line with the arm.

French: Start with the same as above then turn either RH clockwise from palm facing down to palm facing a quarter to, LH anticlockwise to a quarter past.

Traditional: Start with palm facing up. Hold the stick at the base of the thumb and index finger (Fulcrum) forming a right angle with arm. Close 4th and 5th fingers. Rest the stick on the 4th finger then close/rest index and 3rd finger on the stick. Finally, move the position of the stick in your hand from 90 degrees to 105 degrees simply by opening up the fingers a little.

3- The Fulcrum

For each grip, the point where the stick is mainly held is referred to as fulcrum.

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4- The principle of bouncing the stick and Fulcrum bounce

The objective is to make the stick work for you. The action of striking the surface is comparable to the one of a basket- ball bouncing of the ground. You can work with or against it. For some strokes you will have to let the stick bounce back to its original position, for some you will have to control the bounce.
For the articulation to take place smoothly and comfortably, all action should be **free of tension. Bouncing the stick, holding it with the fulcrum only.**

Position

- Start with the fulcrum and solely with the fulcrum.
- Your forearm should be about parallel to the floor (this will determines the height of the surface you are practicing on), shoulder relax, straight back, arm hanging down loose, fingers relaxed (off the stick).
- The position of the palm depends on the grip used.

Action

- Work very slowly
- Position the stick on the pad.
- Without moving your arm and articulating from the wrist, raise the stick in an upright position (90 degrees).
- Give the stick a gentle push.
- The stick hits the surface and goes back to its original position, pivoting between thumb and 1st finger, without any movement from the wrist: the stick is bouncing like a basketball.

Fulcrum bounce

Same as above with the stick moving back to 90 degrees accompanied by the hand (both bounce and hand working together). This is designed to improve control and strength of your fulcrum.

5- Applications
Apply the concept and the motions previously studied in the execution of single stroke roll. Practise, starting at very slow tempo, at different dynamics level (90, 60, 15 degrees).

Bouncing the stick, fulcrum bounce, single stroke roll exercises should be worked on everyday at different speeds.

ASSIGNMENT:

1. Practise bounce holding with the fulcrum only
2. Practice fulcrum bounce (Both hand and stick are bouncing)
3. Practise single stroke roll and vamps, grips and rebound exercises

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Vamps, Grips and Rebound

When playing these exercises aim to maintain a loose grip and allow the stick to rebound.

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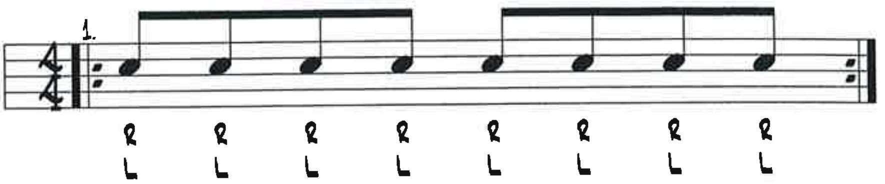

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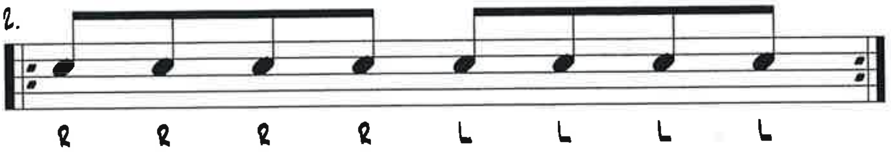

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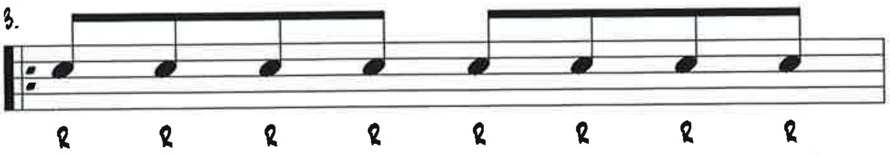

Single Stroke Rolls

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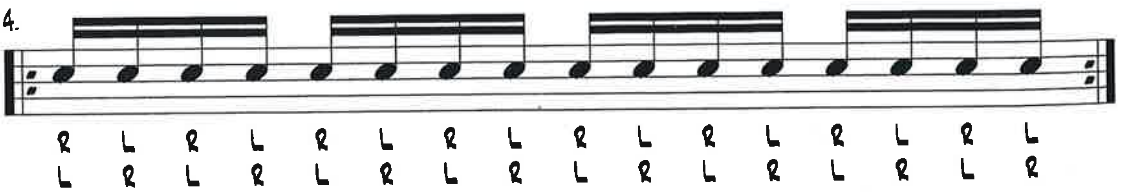

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MODULE: **Drum Techniques**

TERM: **One**

WEEK: **Five**

OBJECTIVES:

1. To examine Full/Down/Up/Tap strokes
2. To understand the principle and movements of Moeller Motion
3. To be able to perform one handed stroke sequences combining Full/Down/Up/Tap strokes with Moeller motion.

LESSON PLAN:

1- Review of previously studied material

- Feet technique (Leg stroke, Foot/Leg, Hi-hat technique)
- Hand technique (Principle of bounce, Fulcrum bounce, single and double strokes)

2- Full/Down/Up/Tap strokes

The following strokes and their related motions will facilitate the articulation of your playing. This implies easier movements, less effort, greater access to the dynamic range, better flow, greater finesse and control.

THE FULL STROKE
It is used for accents or simply loud volume playing. It starts at a high dynamic marking: 75 or 90 degrees and **returns** to the starting point. Although we are referring to specific dynamic marking (for practice purpose), when playing loud the sticks will undoubtedly go back much further than the highest dynamic marking.

THE BOUNCE STROKE
Same as the full stroke, from a medium dynamic marking : 30, 45 or 60 degrees.

THE TAP STROKE
It starts at a low dynamic marking (15 degrees) and returns to that starting point

THE UP STROKE
It is a preparation stroke. Volume wise it is the same as the tap stroke but the motion prepares us for the following stroke. The up stroke will be followed by a note of higher volume. It can be achieved using 2 motions:

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a) **Straight Motion**: It starts at low dynamic marking (15 degrees) and finishes at a higher dynamic marking. The motion consists of starting from the given point, hitting the surface and then bringing the stick (with the wrist) to a higher dynamic marking, ready for the next note.

b) **Moeller Motion**: It starts at a low dynamic marking (15 degrees) and finishes at a higher dynamic marking. The motion consists of using a whip-like action. The forearm will start going up, leaving the stick to hang behind, like in the stick and string of a whip. Ready to play the next note.
The up stroke can be sounded or not. In the latter, only using the motion in the articulation of a down or full stroke.

THE DOWN STROKE
It is an accent stroke. Volume wise it is the same as a full stroke but the motion prepares us for the following stroke. The down stroke is always followed by a note of lower volume. It can be achieved using 2 motions:

a) **Straight Motion**: It starts at a high dynamic marking and finishes at a low dynamic marking (15 degrees). The motion consists of starting from the given point, hitting the drum and keeping the stick at a low dynamic level, ready for the next stroke.

b) **Moeller Motion**: It starts at a high dynamic marking and finishes at a low dynamic marking. The down stroke, in this case, is never played on it's own but is always part of an "up and down" movement of the Moeller motion. It represents the second part of the whip-like action. The up stroke is executed as previously explained and the down stroke begins when reaching the top of the arch. The forearm drives down quickly making the wrist/stick swing behind (accelerating the movement of the stick and making it strike the surface). The stick is kept at a low dynamic marking, ready for the next stroke.

When combining up and down stroke with the Moeller motion, it is important to keep the momentum without stopping the movement of your forearm.

NOTE
The straight motion involves a wrist movement/action.
The Moeller motion involves an arm movement, keeping your wrist relax and using a whip-like action. It is a movement very similar to the one used to bounce a ball off the ground.
The choice of which action to use will vary according to styles and delivery.

ASSIGNMENT:

1. Full/Down/Up/Tap strokes
2. Practice 1-handed stroke combinations (Straight and Moeller)

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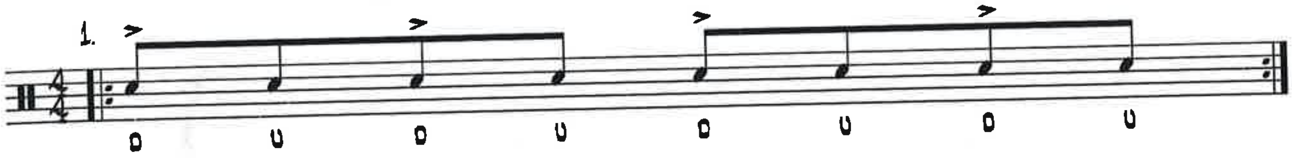
1 HANDED STROKE SEQUENCES

F=FULLSTROKE
D=DOWN STROKE
T=TAP STROKE
U=UP STROKE

1.


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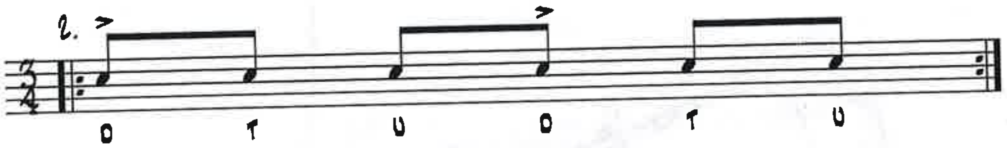

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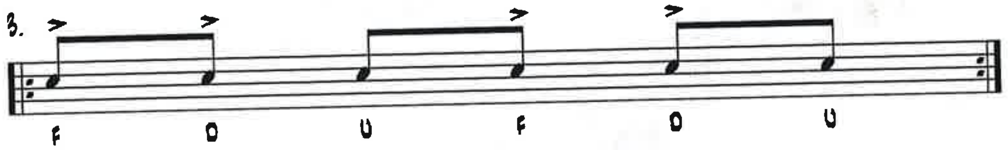

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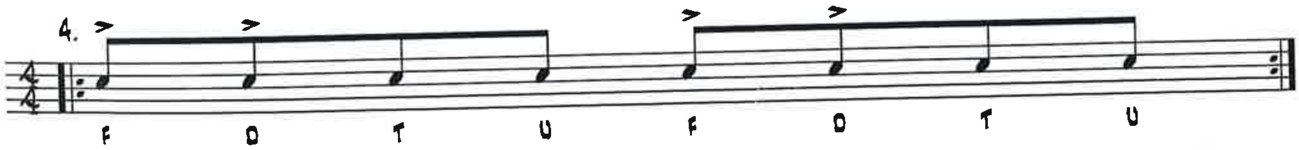

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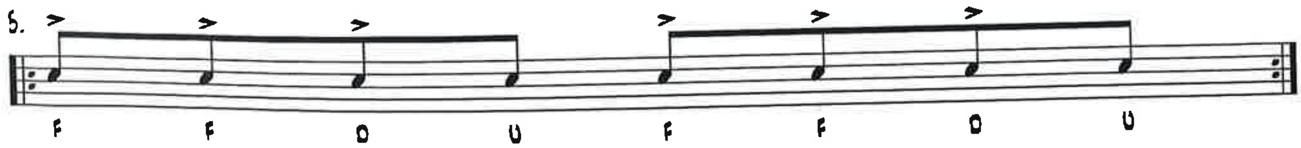

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MODULE: **Drum Techniques**

TERM: **One**

WEEK: **Six**

OBJECTIVES:

- To apply Moeller technique to 2 handed stroke sequences combining Full/Down/Up/Tap strokes

LESSON PLAN:

1- Review of previously studied material
2- Moeller technique applied to 2-handed stroke sequence

- Accents are NOT obtained by playing louder but because of the nature of the stroke used. It is linked to dynamic level and momentum and not sheer force. You will get the appropriate delivery (accents or ghost note) because you will anticipate the movement and get the stick in a correct position BEFORE you play the stroke. A stick positioned at a 90 degrees angle will result in a louder stroke than when positioned at a 15 degrees angle.

ASSIGNMENT:

- Practise 2 handed stroke sequences playing left foot hi-hat on every beat.

HIHAT RIDE LINES

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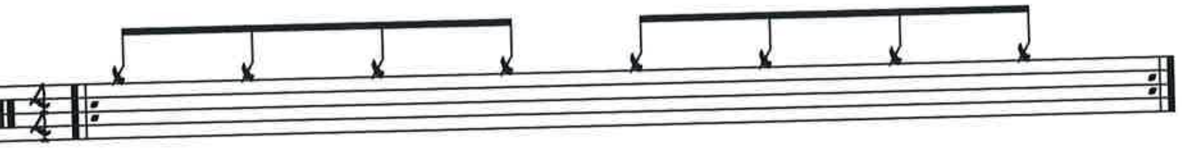

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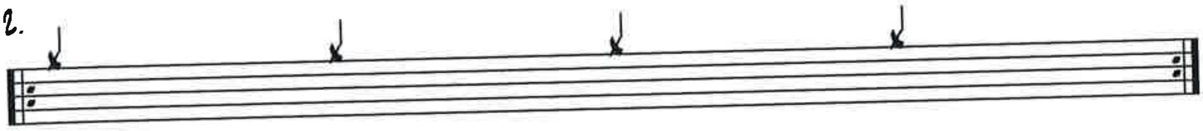

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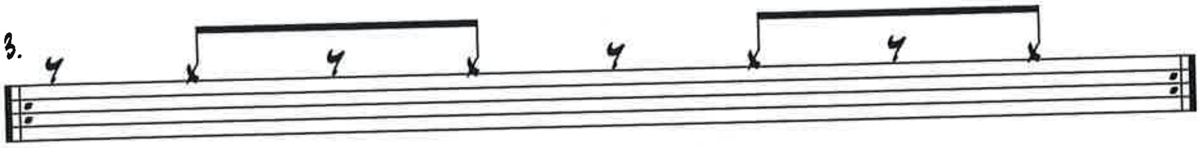

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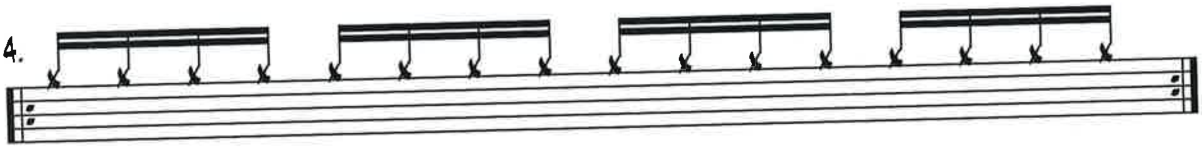

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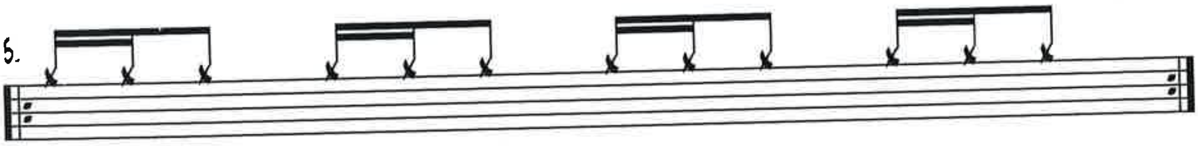

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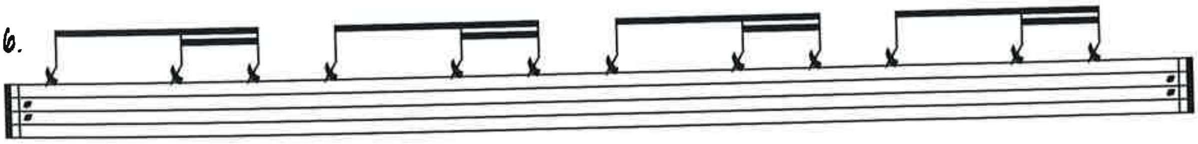

USE THESE 2 PATTERNS WITH THE TRIPLET FATBACKS ONLY

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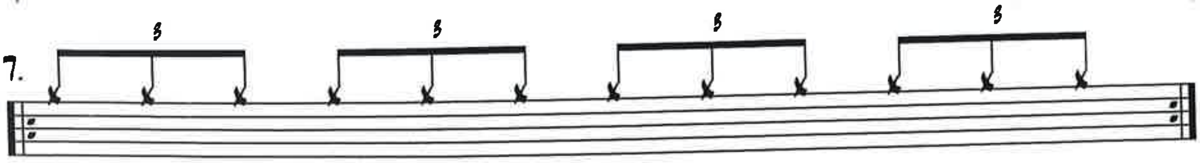

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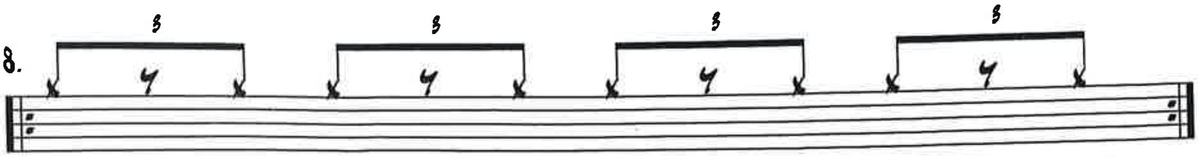

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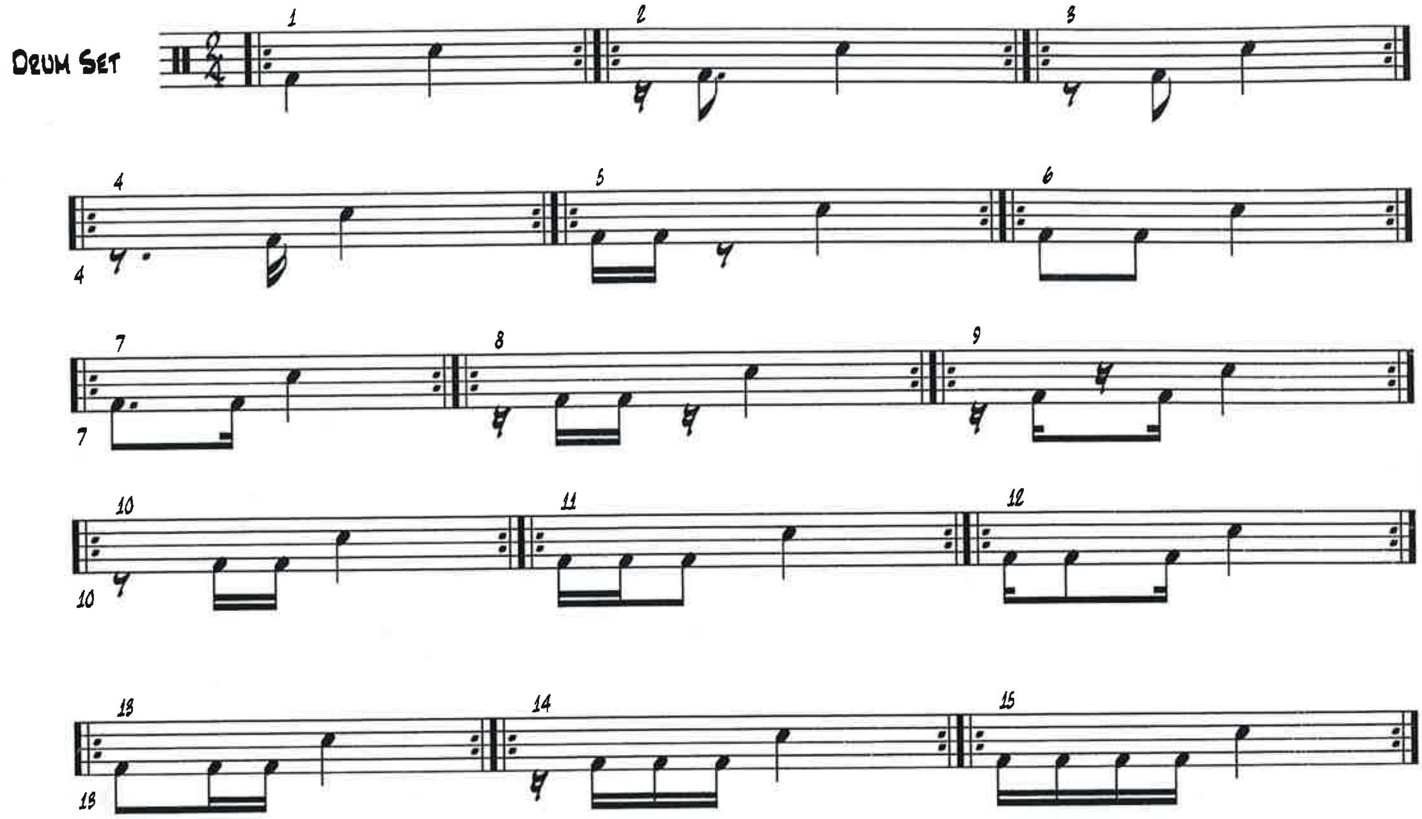
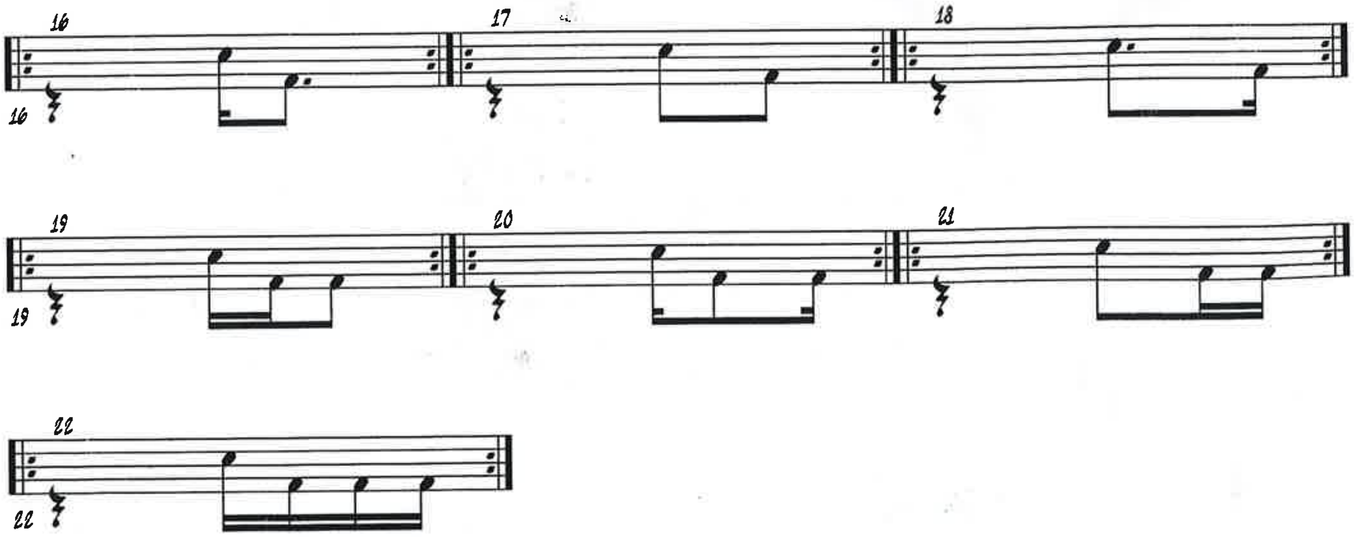
FAT-BACK EXERCISES

♩ 50 BPM

BASS DRUM ON 1 & 3



BASS DRUM ON 2 & 4



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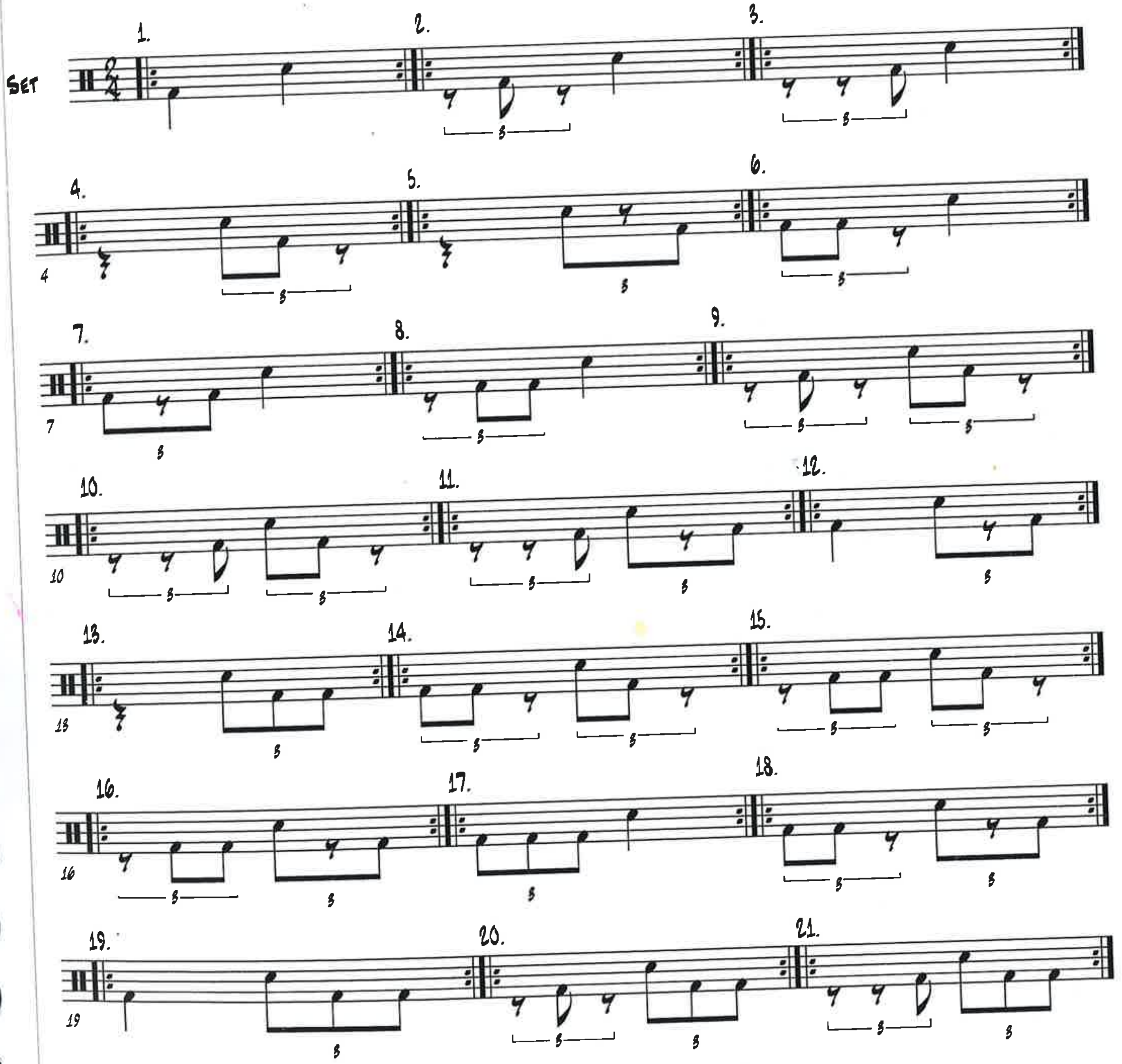
TRIPLET FATBACKS



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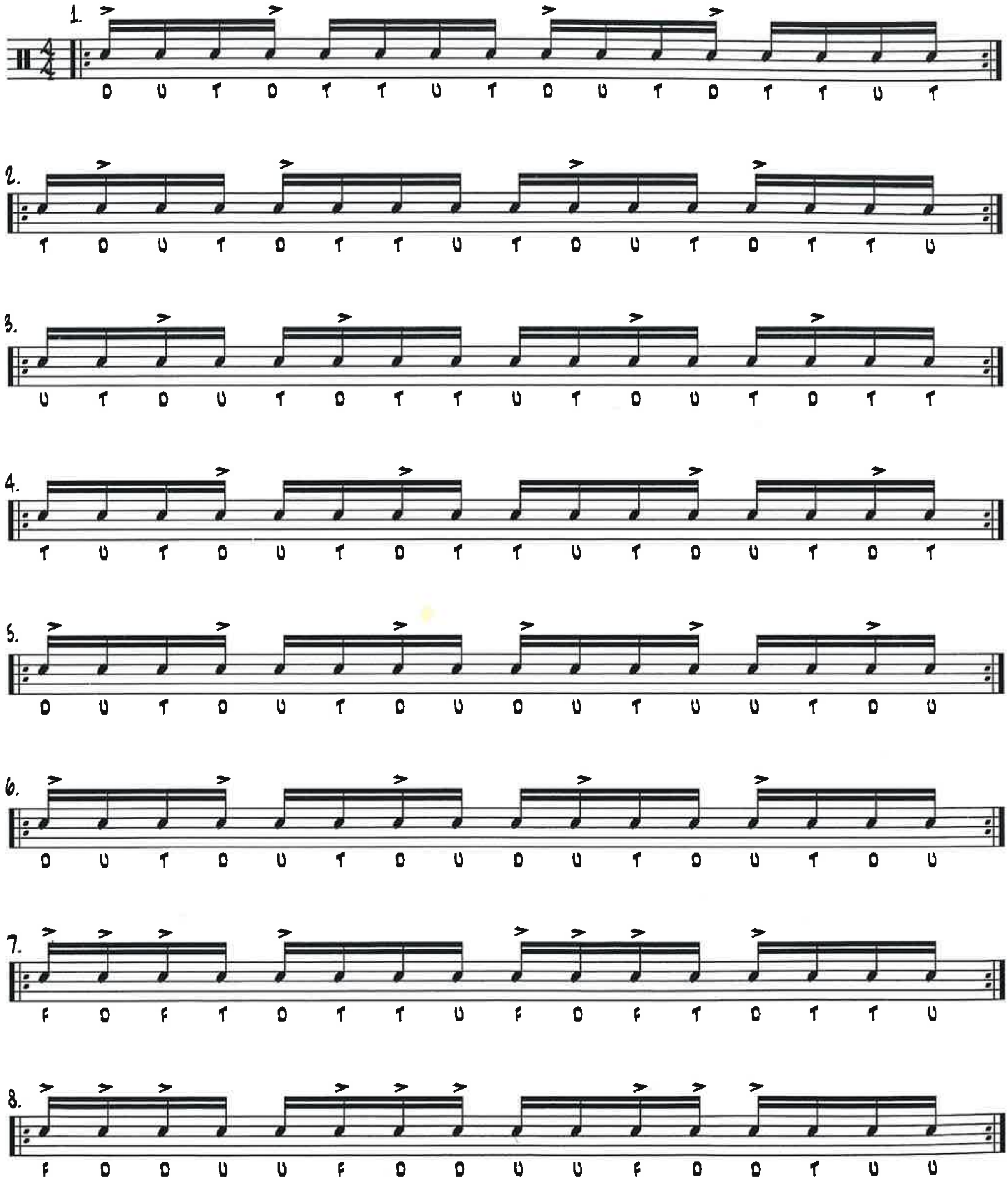
6 ko
COMBINATIONS
WITH DIFFERENT ACCENTS

F=Full stroke
D=Down stroke
T=Tap Stroke
U=Up stroke

Combined 2 Handed Stroke Sequences

Sticking RLRL etc.



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MODULE: **Drum Concepts**

TERM: **One**

WEEK: **One**

OBJECTIVES:

- Introduction to Concepts
- To introduce and understand the basic principles of timekeeping
- To introduce common rhythmic subdivisions
- To introduce the Blues as a musical genre

LESSON PLAN:

Course overview

The purpose of this course is to give you the tools to be a creative, capable and adaptable musician. We will be covering a wide range of musical styles and exploring the techniques used to perform these styles authentically. We will also be looking at a variety of musical *concepts* to help create your own musical voice and improve your dexterity on the drum-kit.

Timekeeping

Timekeeping is an elusive and intangible subject. It requires an understanding of both time and space; the spaces between notes. As drummers keeping time is our *prime function*. We need to learn to space musical notes evenly, like the ticking of a clock. We need to be able to hear and feel *time* when no musical notes are being played. Without a good sense of time all other musical ideas will crumble.

One of the most effective ways to go about developing your sense of time is to practise the most commonly used rhythmic subdivisions slowly and regularly with a metronome.

Introduction to common rhythmic subdivisions

- Sub-divisional exercise
- Applying sub-divisions to grooves and phrasing
- Introduction to the Blues

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ASSIGNMENT:

- Work on sub-divisional exercises slowly with a metronome. Be precise. Make the transitions through the different subdivisions smooth.
- Work on switching between ride line patterns to a metronome. Again, be precise.
- Experiment with voicings for Blues grooves. Aim for authenticity.
- Experiment with different subdivisions as phrasing. Make sure your motion around the kit is smooth and *in time*. Don't shy away from the unconventional. Let your ears guide you.

Suggested reading material:

- *Stick Control* by George Lawrence Stone
- *Time Functioning patterns* by Gary Chaffee
- *The New Breed* by Gary Chester
- *Syncopation* by Ted Reed
- *The Art of Bop Drumming* by John Riley

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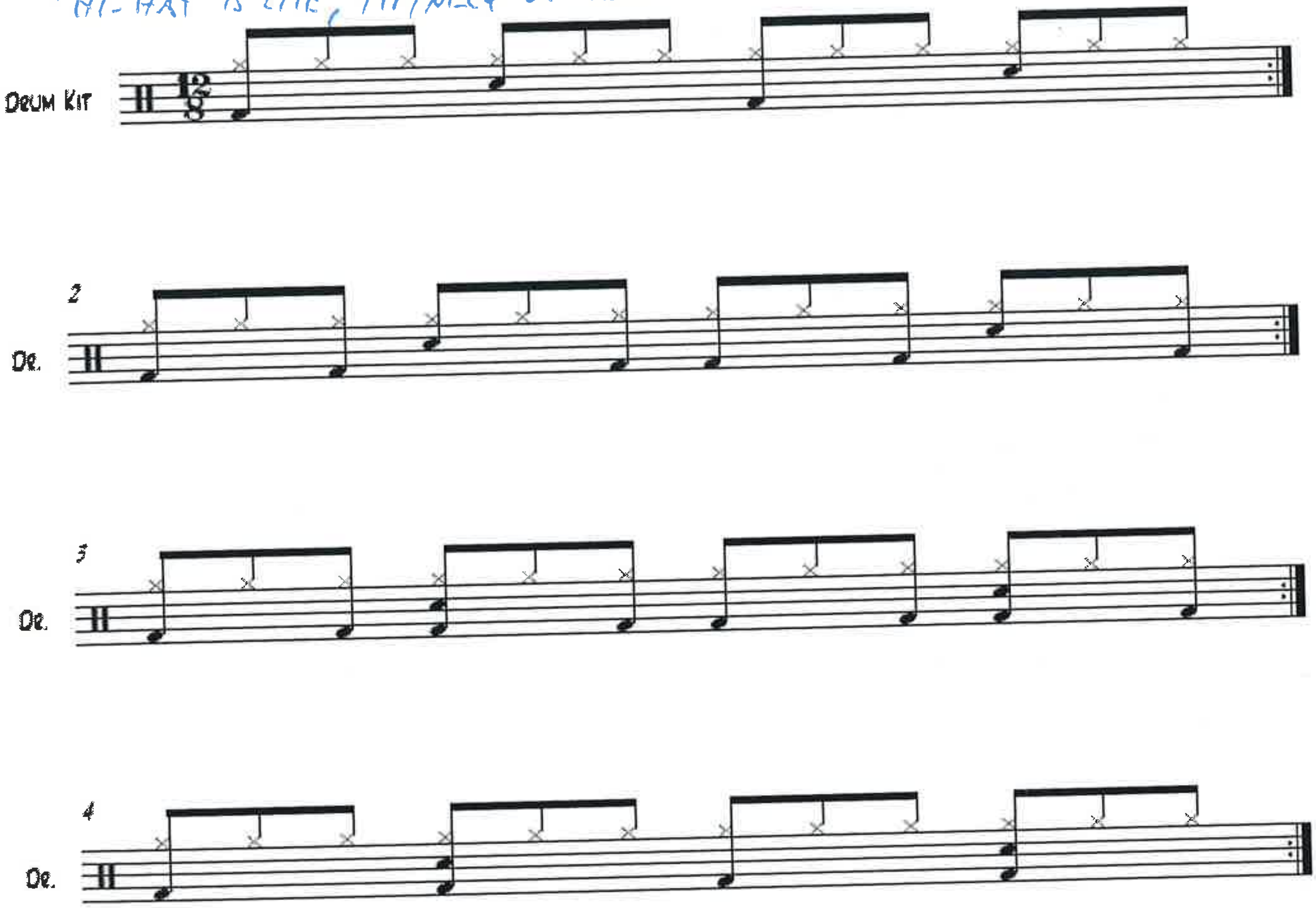
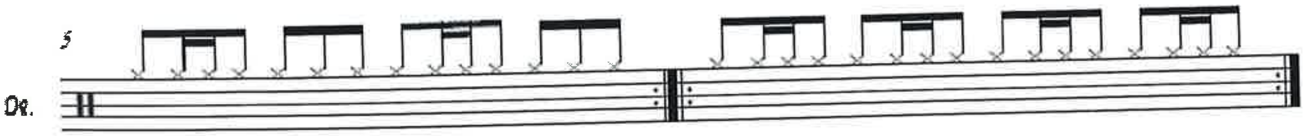
BAČKA IRGI TURI UŽMUTINTI METRONOMĄ!
AŠ KO GERO GROJU VISĄ LAIKĄ „UPBEAT'Ą"

BLUES GROOVES AND SHUFFLES

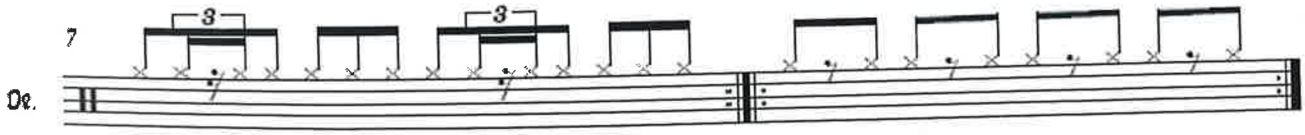
· DRAGGING.
· HI-HAT IS LITE, TIP/NECK OF THE STICK



TRY ALL ABOVE RHYTHMS WITH THE FOLLOWING RIDE LINES:



THE SHUFFLE



TEXAS SHUFFLE

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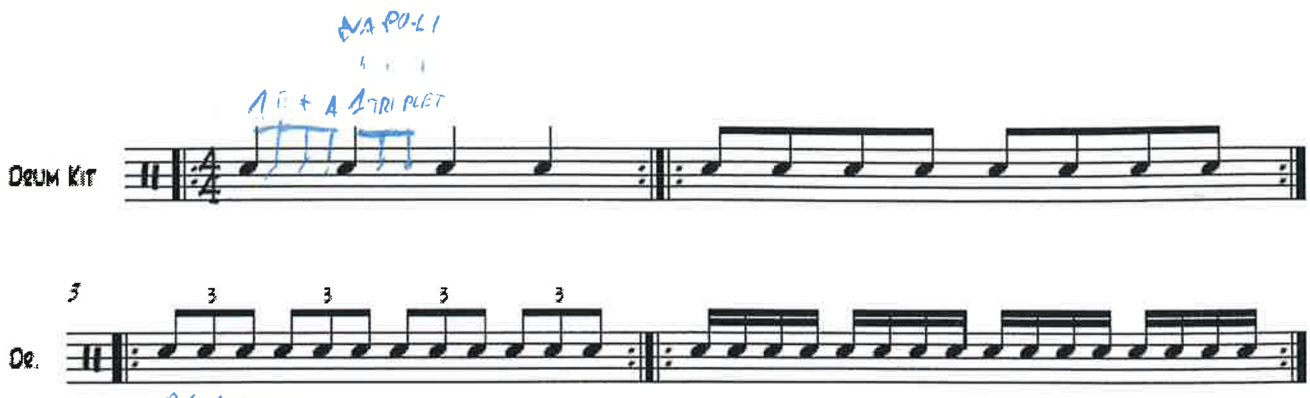
COMMON RHYTHMIC SUBDIVISIONS



ORIGINS

SNARE - SWISS AND SCOTTISH ORIGINATED RUDIMENTS
BAČKA IR HI-HAT - KLASICAL EUROPEAN
TOM'S - AFRICA
CYMBAL - EH ASIA

BLUES:

- ROBERT JONSON
- MUDDY WATERS
- CHUCK BARRY

„LAIDBACK", DRAGGING STYLE.

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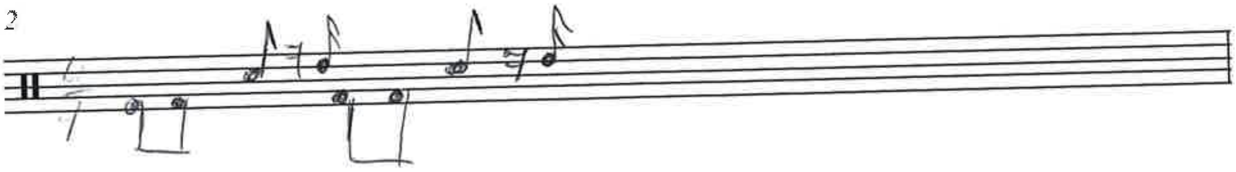
MICHAEL JACKSON "BEAT IT"

Drumtech
DRUM & PERCUSSION SCHOOL

Drum Kit

THE INVISIBLE "MONSTERS"

2 Dr.



3 Dr.

+. 1 MAJOR 3RD
+. 2 OCTAVE
+. 3 AUG 4TH
4 +. 4 ~~MAJ 6 STRETCH~~ MIN 7TH

Dr.

+. 5 MIN 3RD
–. 6 PER 4TH (5TH)
5 +. 7 PER 4TH

Dr.

+. 8 MAJ 7TH
–. 9 MAJ 6TH (MIN 6TH)
6 –. 10 MIN 7TH (MAJ 6TH)

Dr.

7 Dr.

8 Dr.

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MODULE: **Drum Concepts**

TERM: **One**

WEEK: **Two**

OBJECTIVES:

- To look at the coordination and timekeeping issues involved with bass drum phrasing under ride lines (bass drum exercises)
- To introduce and become comfortable with common blues patterns
- To introduce triplet phrasing

LESSON PLAN:

- Introduction to 16th note bass drum phrasing
- Application of bass drum phrasing to ride lines and snare drum backbeats
- Common Blues patterns and feels
- Introduction to triplet phrasing
- Introduction to the Blues

ASSIGNMENT:

- Work on bass drum exercises slowly with a metronome. Be precise and aware of timing and coordination issues.
- Make blues patterns sound authentic and musical. Practice at various tempos with a metronome.
- Practice triplet phrasing and stickings slowly to a metronome. Make sticking combinations sound smooth.
- Apply basic creative systems to create new phrases on drum kit.

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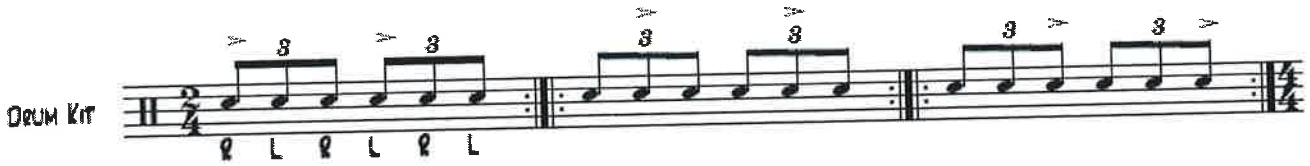
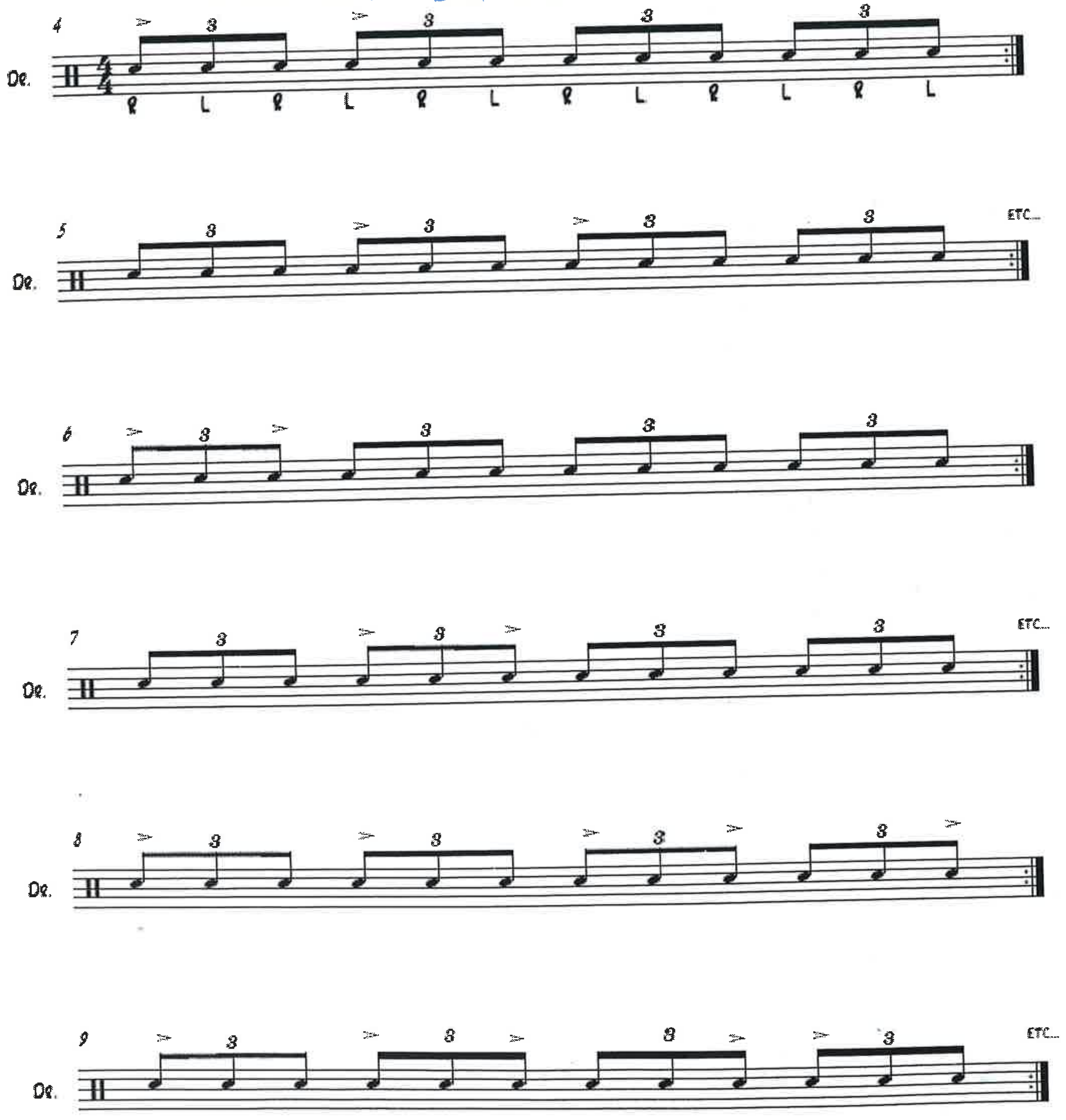
TRIPLET ACCENTS



· PUIKIAI SKAMBA IR TINKA BREAK'AMS HIP-HOP'E .

· SKAIČIUOTI BALSU.



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Drum Kit

2
Dr.

3
Dr.

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Dr.

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Dr.

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Dr.

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Dr.

8
Dr.

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MODULE: **Drum Concepts**

TERM: **One**

WEEK: **Three**

OBJECTIVES:

- To explore the use of 8th and 16th note ride lines and the coordination issues they present
- To further explore triplet phrasing through stickings and voicings.
- To put Blues grooves into context

LESSON PLAN:

- To work through bass drum exercises with 8th and 16th note ride lines
- Expand triplet phrasing and vocabulary
- Discuss appropriate voicings, phrases and feels for Blues grooves
- Application of Blues grooves to c.d.'s

ASSIGNMENT:

- Practice bass drum exercises against ride lines with a metronome at slow tempos. Be precise.
- Work slowly through triplet sticking patterns and voicings until they sound and feel natural.
- Experiment with voicings and phrases for Blues grooves. Aim for authenticity.

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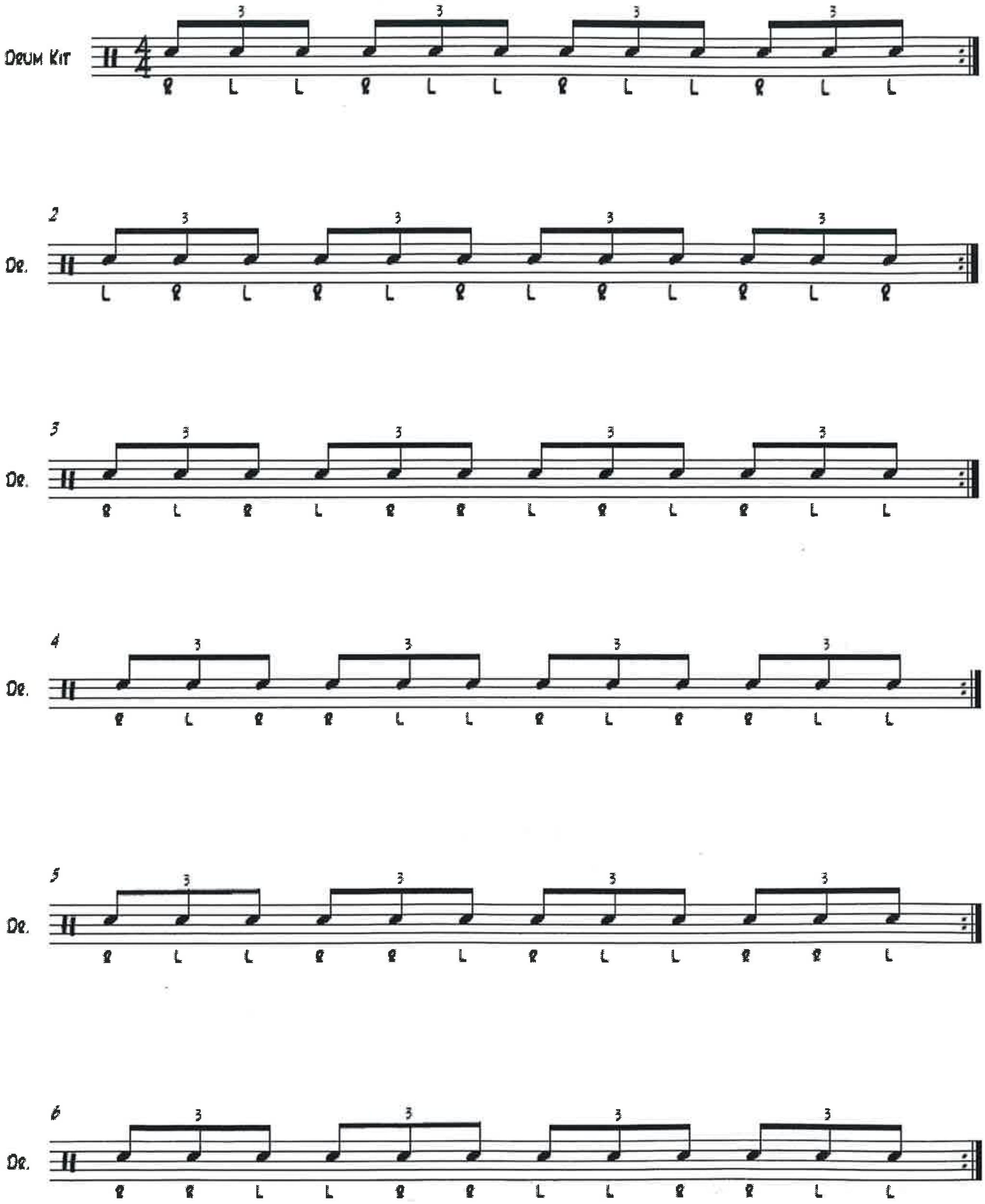
40 - BPM
PLAY BOTH

TRIPLET STICKINGS



JABBO STARKS
YOUTUBE

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IT No RICHARD – FIRST SWUNG/ROCK

MODULE: **Drum Concepts**

TERM: **One**

WEEK: **Four**

SWUNG (BLUES)

50's – 66
HALF SWUNG (ROCK n ROLL)

66's 70's
STRAIGHT ROCK

OBJECTIVES:

- Introduce 4-way coordination using stepped hi-hat patterns
- To introduce mixed subdivisional ride lines
- To introduce 8th and 16th note phrasing
- To Introduce Rock as a musical genre

LESSON PLAN:

- To discuss 4-way coordination and its applications
- Introduction to mixed subdivisional ride lines
- Applying mixed subdivisional ride lines to 4-way co-ordination
- Introduction to 8th and 16th note phrasing
- Introduction of Rock as a musical style

ASSIGNMENT:

- Applying stepped hi-hat patterns to bass drum exercises and grooves
- Work on stepped hi-hat patterns. Listen to how they fall in relation to ride lines, bass drum patterns and back beats. Be precise. Work slowly through each exercise.
- Work through broken ride line exercises slowly and precisely.
- Practice 16th note accent phrases until they sound fluid and musical. Use a metronome.

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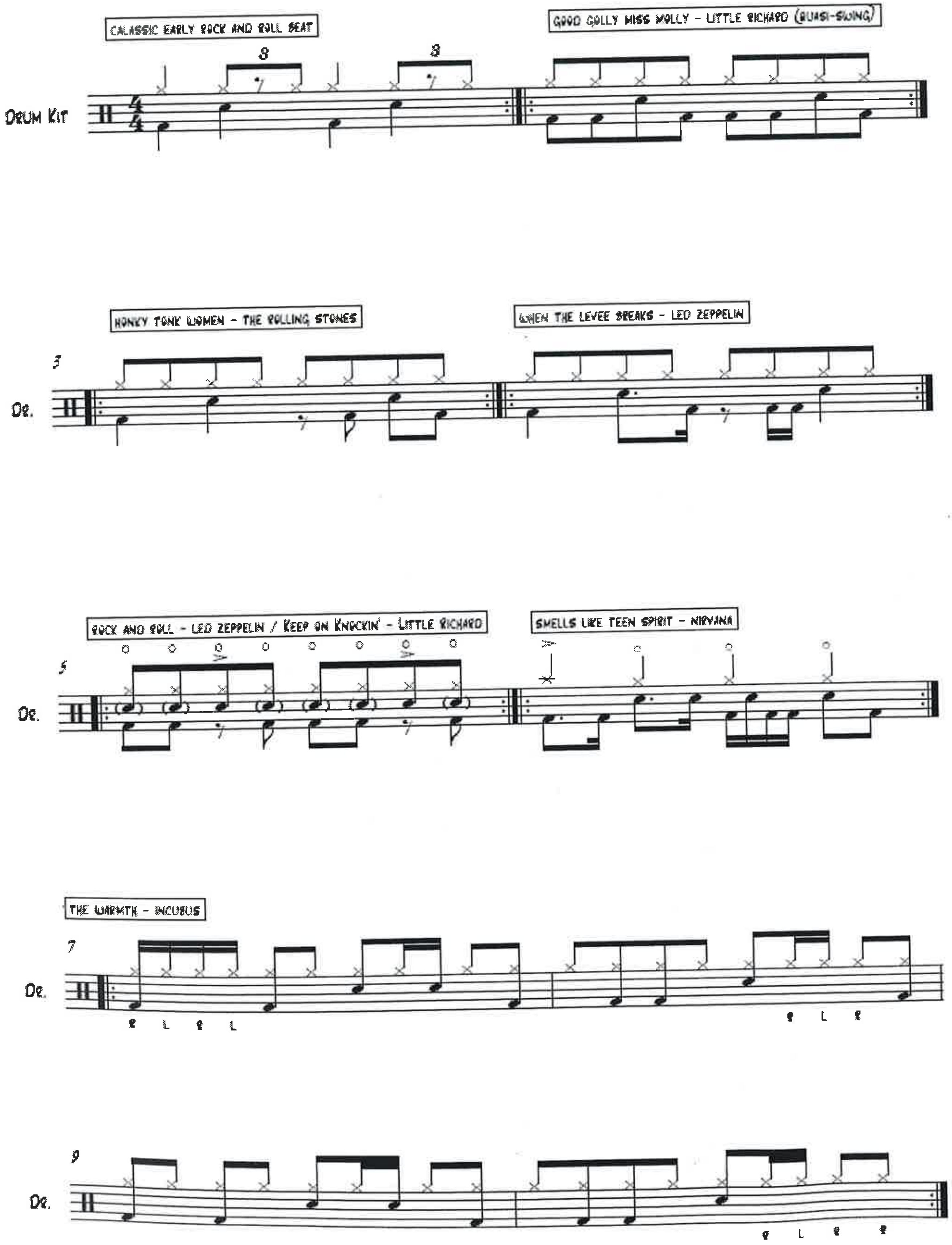
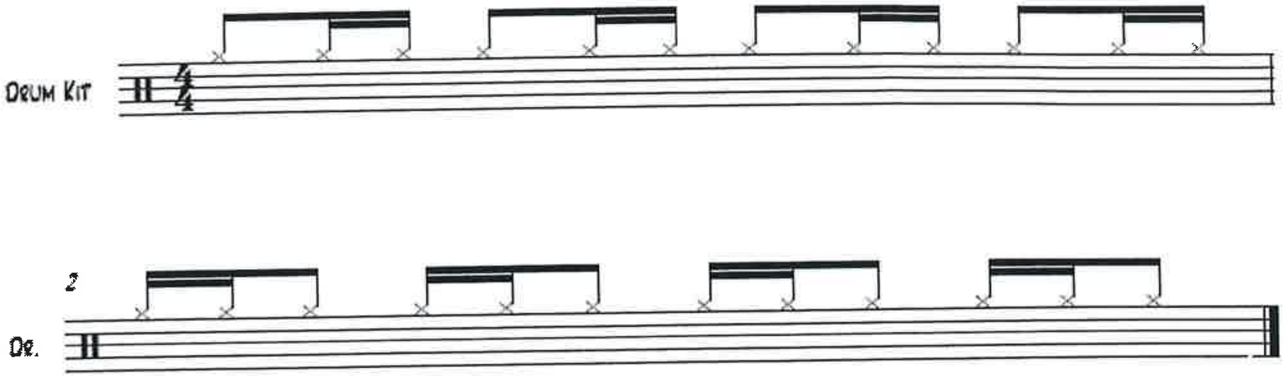
ROCK GROOVES



BROKEN RIDE LINES

(TO APPLIED TO FATBACK EXERCISES AND GROOVES)



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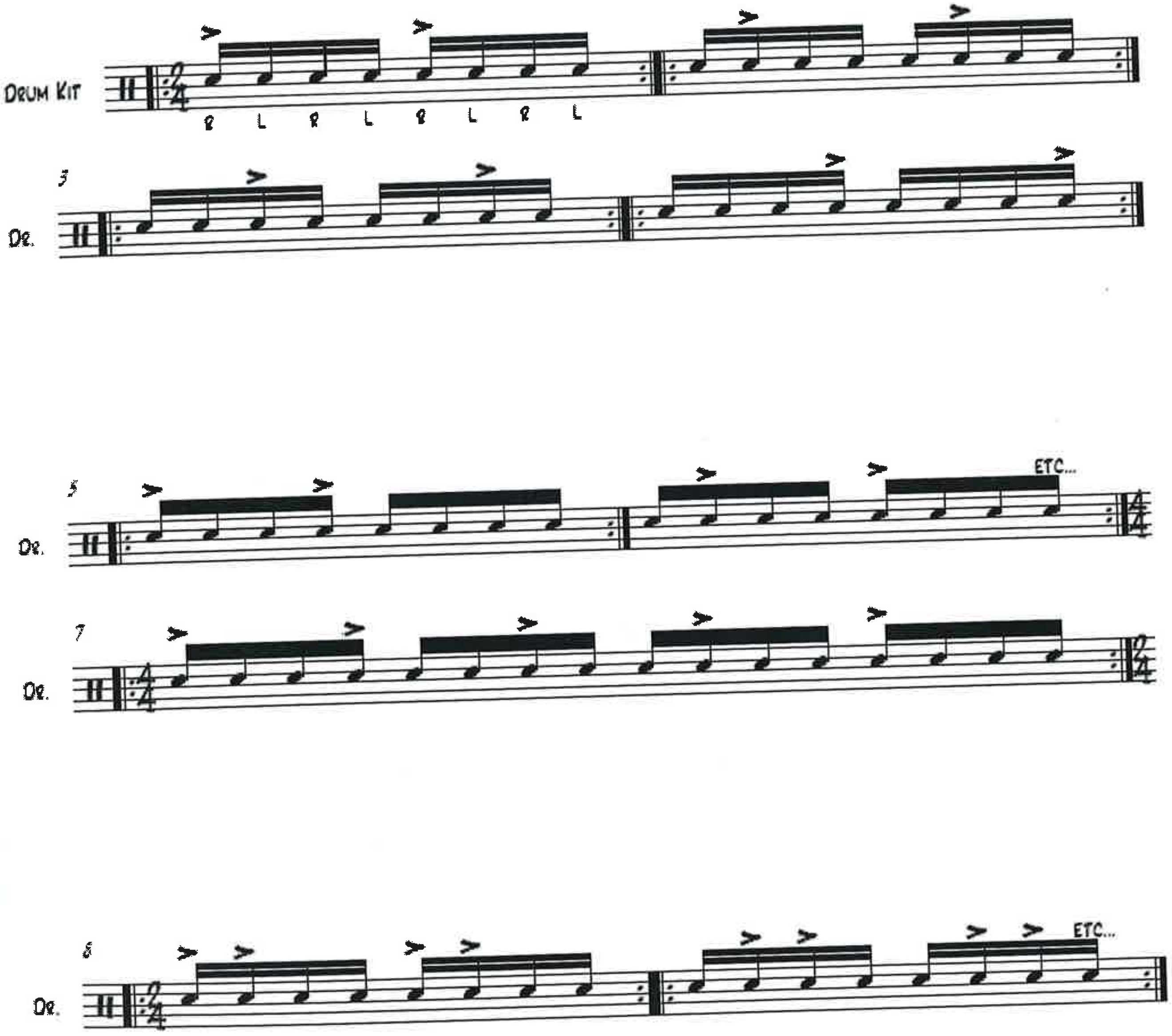
16TH NOTE ACCENTS



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MODULE: **Drum Concepts**

TERM: **One**

WEEK: **Five**

OBJECTIVES:

- To explore the possibilities of 8th and 16th note phrasing
- To introduce advanced subdivisions
- To put phrasing into context with Rock beats

LESSON PLAN:

- Expand 8th and 16th note phrases using stickings and voicings
- Introduction to less common subdivisions
- Discussion of appropriate voicing and phrasing for Rock

ASSIGNMENT:

- Experiment with stickings and voicings for 16th note sticking patterns. Practice slowly with a metronome.
- Work through subdivisional exercises slowly and precisely.
- Explore voicing possibilities for authentic Rock grooves

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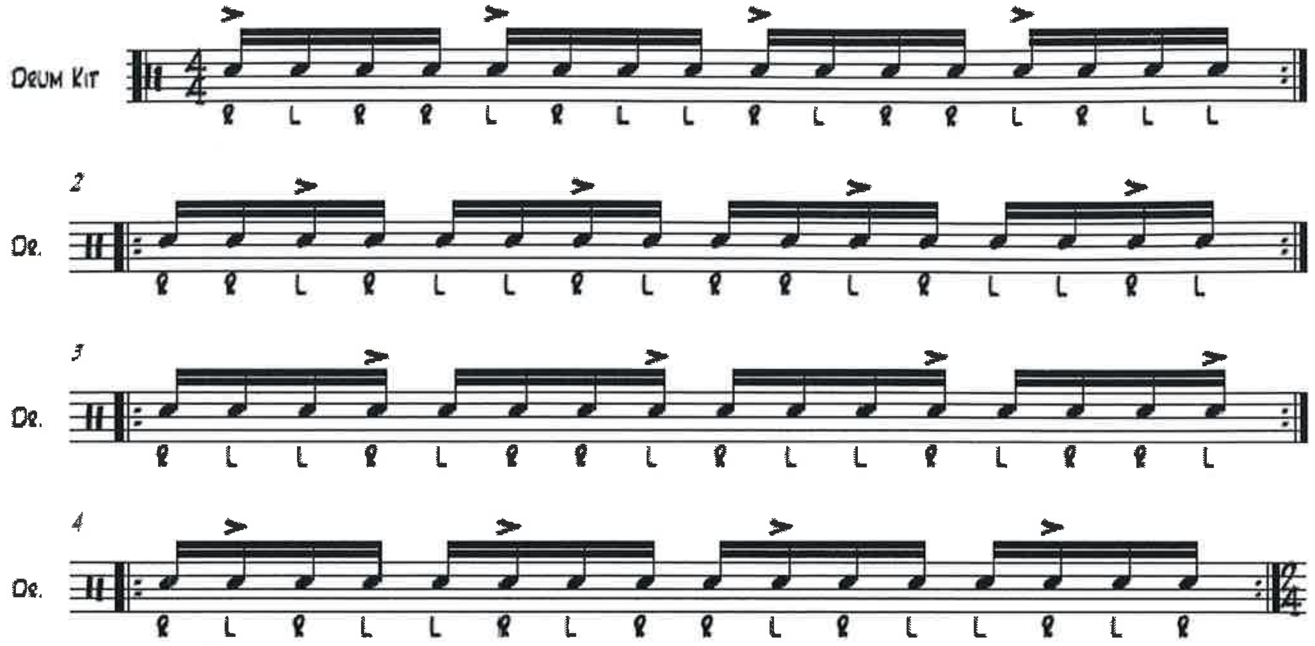
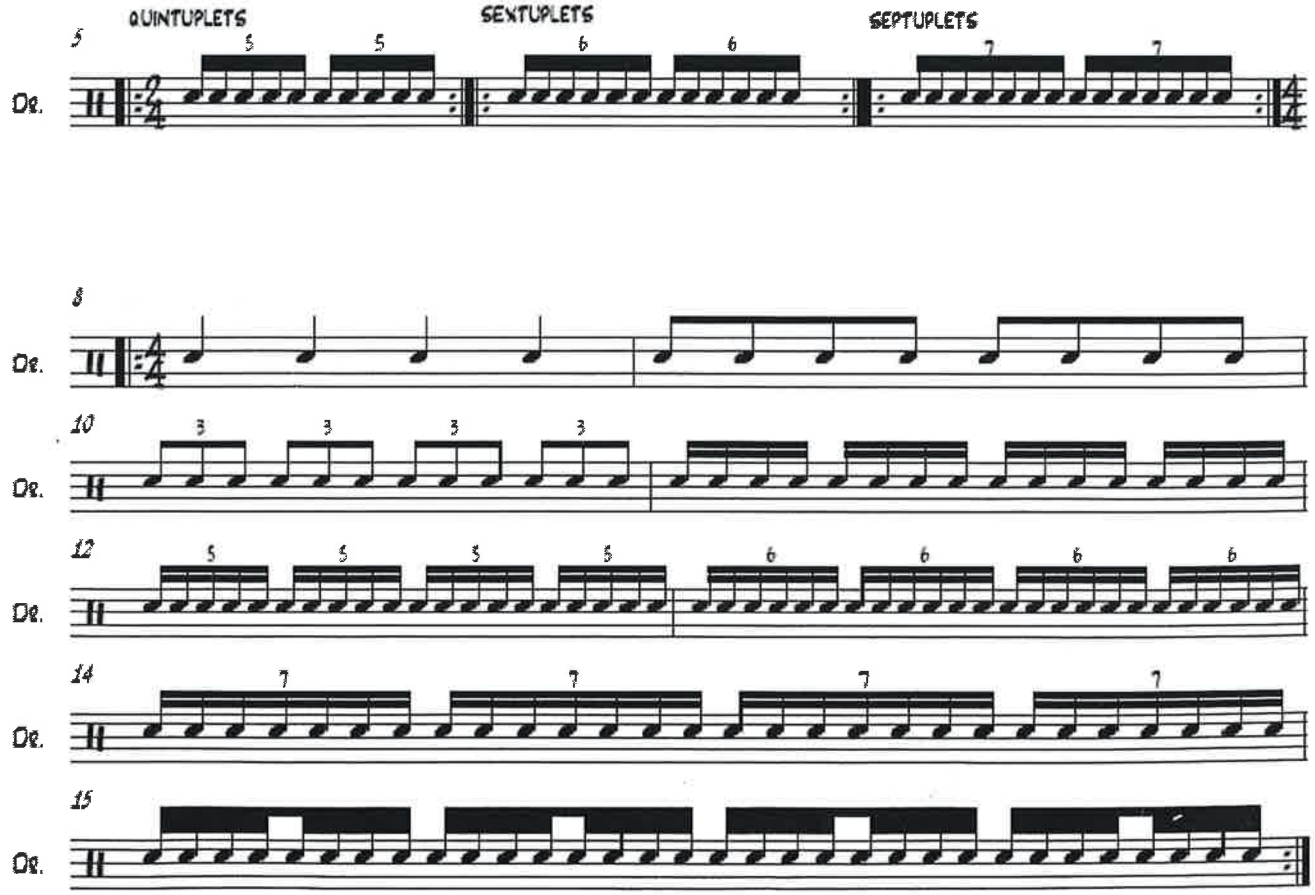
16th Note Paradiddle Inversions



Play the above exercises consecutively as well.

Advanced Subdivisions



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Drumtech
DRUM & PERCUSSION SCHOOL

MODULE: Drum Concepts

TERM: One

WEEK: Six

OBJECTIVES:

- To develop the internal clock and improve perception of time
- To explore the possibilities of mixing voices
- To put Rock patterns into a musical context

LESSON PLAN:

- Discuss the concept of the internal clock
- Use different click patterns to improve sense of time and space within a rhythm (inner clock)
- Explore voicings to alter 8th and 16th note phrases
- Put Rock grooves into musical context

ASSIGNMENT:

- Practice grooves with a metronome at different settings and tempos. Experiment with new concepts once you've got used to playing familiar ones to a click.
- Experiment with creative systems to expand 8th and 16th note phrasing. Be creative.

• CLICK JUST ON BEAT "2", "1 AND 3", "2 AND 4".

TUNING

BASS & TOM · BATTER HEAD LOWER, RESO - HIGHER = LONG DEEP SOUND
· BATTER HEAD SAME OR SLIGHTLY HIGHER - JAZZ, LATINA SOUND

SNARE: RESO MUCH HIGHER THAN THE BATTER = FULL SOUND

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MODULE: Drum Concepts

TERM: One

WEEK: Seven

OBJECTIVES:

- To introduce mixed-subdivisional phrasing
- To discuss the concept of *implied* feels
- To introduce Pop as a musical genre

LESSON PLAN:

- Introduction to mixed subdivisional phrasing
- Apply mixed subdivisions to drum kit
- Exploring stepped hi-hat patterns underneath phrasing on drum kit
- Creating *implied* feels

ASSIGNMENT:

- POP GROOVE WITH "PREDICTIBLE" FILLS
- Practice mixed subdivisional phrasing exercises with a metronome.
- Practice keeping time on hi-hat (stepped) while phrasing around drum kit. Be precise.
- Experiment with creative possibilities of *implied* feels

1920s SWING
1940s BE-BOP, BLUES
1950s ~~BLUES~~, ROCK e ROOL
1960s SOUL, BEGINING ROCK, POP
1970s FUNK (END) DISCO, PSYCH ROCK, JAZZ-ROCK
1980s PUNK, GLAM-ROCK, HIP-HOP (FIRST SONG IN THE END OF 80s)

1990s GOLDEN YEAR FOR HIP-HOP

LISTEN TO
- TOP TEN CHART
RADIO

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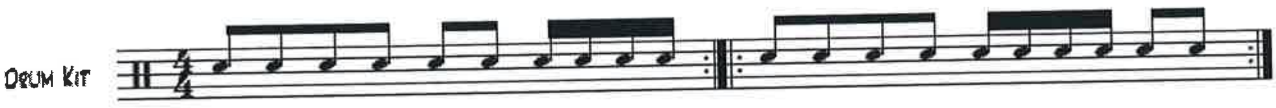
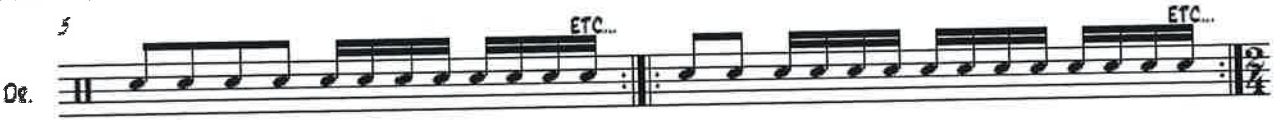
"THE METERS"

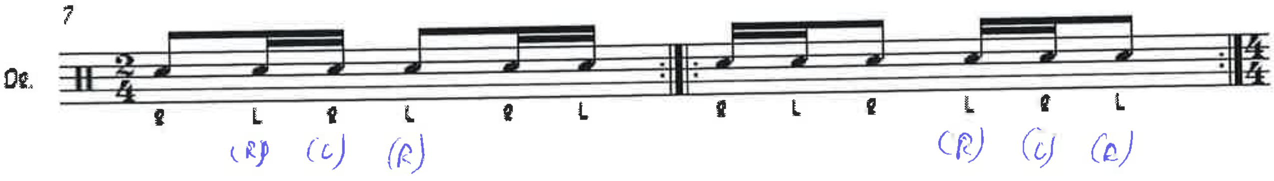
MIXED SUBDIVISIONAL PHRASING

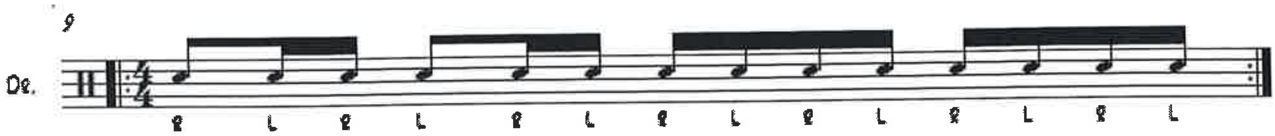


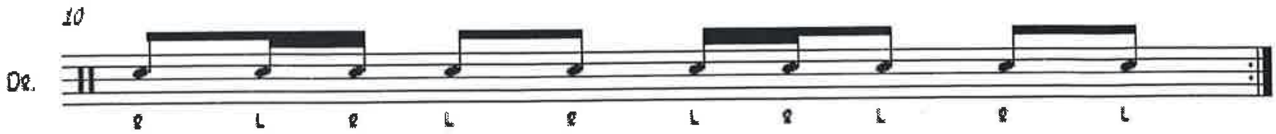
CONTINUE THE SAME PROCESS WITH THESE PATTERNS:



NOW TRY MIXING SUBDIVISIONS WITHIN EACH PULSE:







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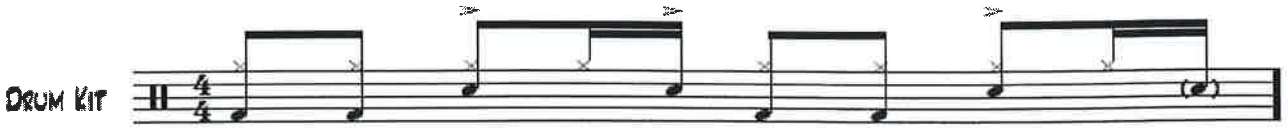
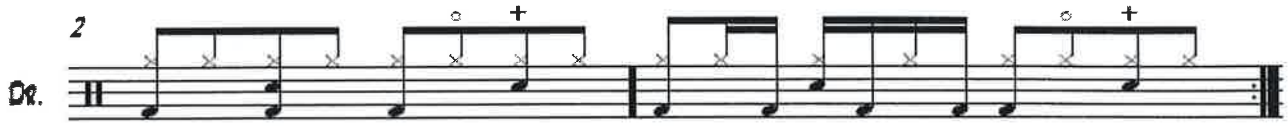
POP GROOVES

SUPER DUPER LOVE - JOSS STONE (SWING)



ROCK YOUR BODY - JUSTIN TIMBERLAKE



AT THE RIVER - GROOVE ARMADA

OVERLOAD - SUGARBABES

GOTTA GET THROUGH THIS - DANIEL BEDDINGFIELD

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MODULE:
GENERAL MUSICIANSHIP

written by
Andrew McKinney

MODULE: **General Musicianship**

TERM: **One**

WEEK: **One**

TERM ONE OUTLINE

WEEK	TOPICS
1	Introduction
2	Major Scale
3	Key Signatures
4	Diatonic Intervals
5	Chromatic Intervals
6	*(Revision)*
7	Triads
8	Inversions
9	Harmonized Major Scale
10	Assessment

RECOMMENDED MATERIALS
Manuscript paper - available from WH Smiths
Pencil and eraser
Headphones (with quarter inch jack or converter)

RECOMMENDED BOOKS
Harmony & Theory
By Keith Wyatt and Carl Schroeder
Hal Leonard Publishing Corporation
ISBN: 0793579910
Price approx. £12.95
A practical and well written book on harmony and music theory starting with the very basics right through to more advanced jazz harmony.

Available from:

Argents (Music in Print)
20 Denmark Street
London
WC2H 8NE
Tel: 020 7379 3384
Fax: 020 7240 4159

Chappell of Bond Street
50 New Bond Street
London
W1Y 9HA
Tel: 020 7491 2777
Fax: 020 7491 0133

www.amazon.co.uk

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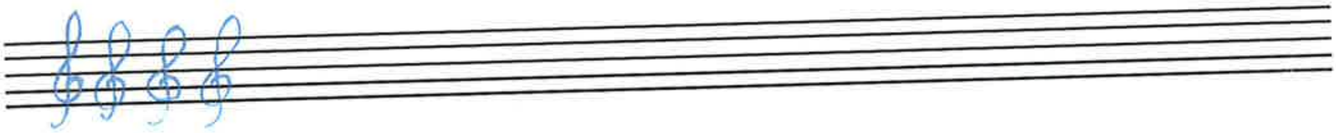
OBJECTIVES:

- Introduction to music notation
- Treble/bass clef, accidentals, ledger lines and keyboard layout

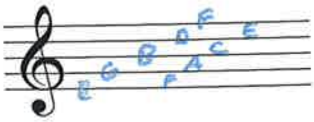
LESSON PLAN:

Pitch is the organisation of sound in height or depth
Rhythm is the organisation of sound in time
Pitch is labelled with the first seven letters of the alphabet – **A B C D E F G**
These are the white notes on the piano keyboard
A **semitone** is the name given to the smallest possible change in pitch (sometimes called a half step)
A movement of two semitones is a **tone** or whole step
The five lines on which music is written is called the **stave** or staff
Each line and space represents a note



To identify which notes they are a **clef** is always placed at the beginning of every stave

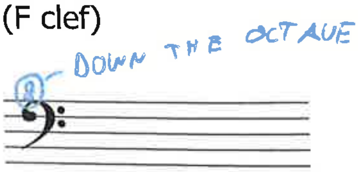
Treble Clef
(G clef)



Lines - **E G B D F**

Spaces - **F A C E**

Bass Clef
(F clef)



Lines - **G B D F A**

Spaces - **A C E G**

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Accidentals are signs used to indicate the raising or lowering of the pitch of a note by a semitone. This provides a way of naming the black notes on the keyboard

♯ A **sharp** raises the pitch of a note by a semitone

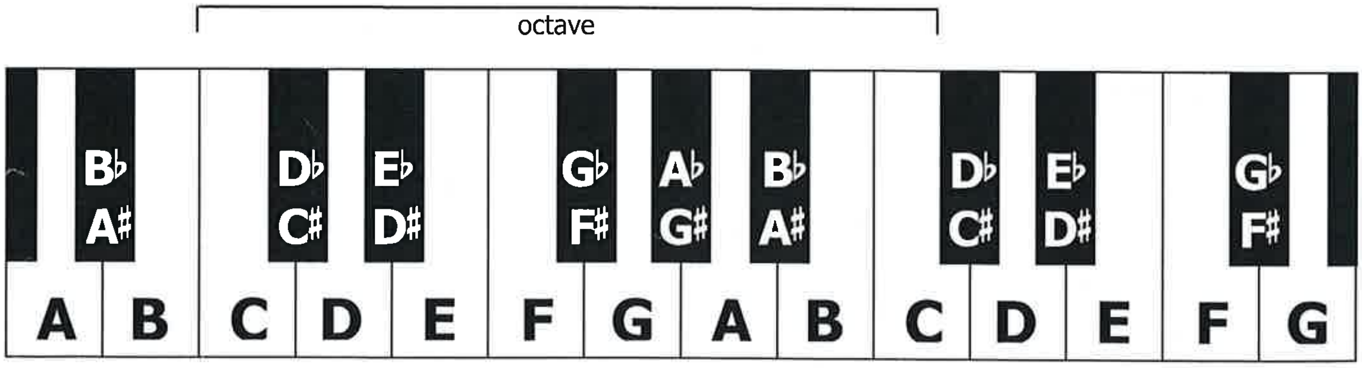
♭ A **flat** lowers the pitch of a note by a semitone

Once an accidental has occurred in a bar of music, it applies to every occurrence of the note that it has altered within the same bar, unless it is cancelled.
An accidental can be cancelled by using a natural sign

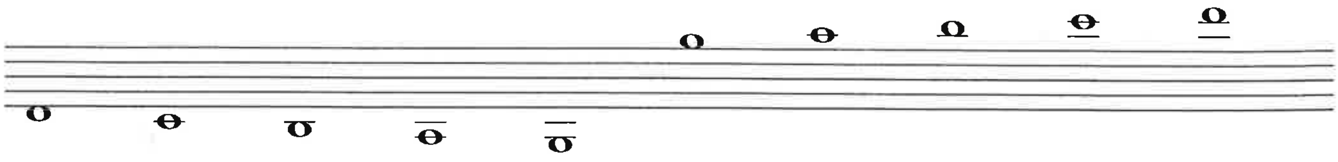
♮ A **natural** cancels any previous accidental

The Keyboard

Some notes may be named in two ways – these are known as **enharmonics**
The distance between two notes of the same name is called an **octave**



Ledger lines are temporary extensions of the stave, used for displaying notes above or below the five lines of the stave



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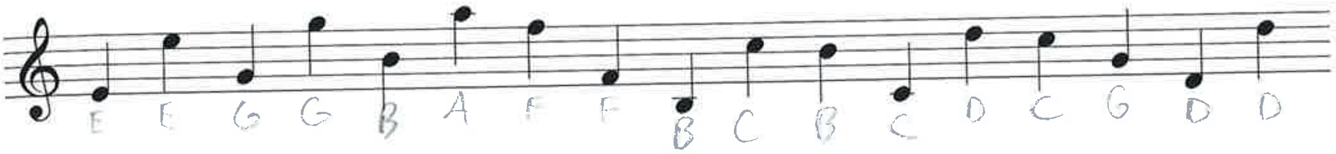
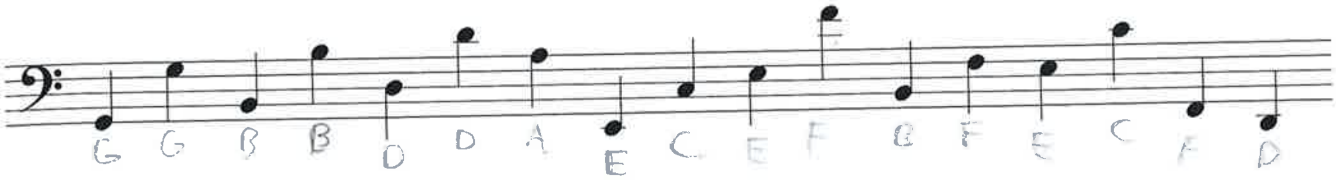
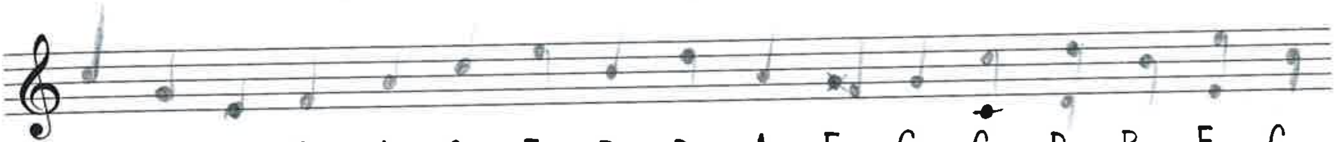
ASSIGNMENT:

1. Name the following notes





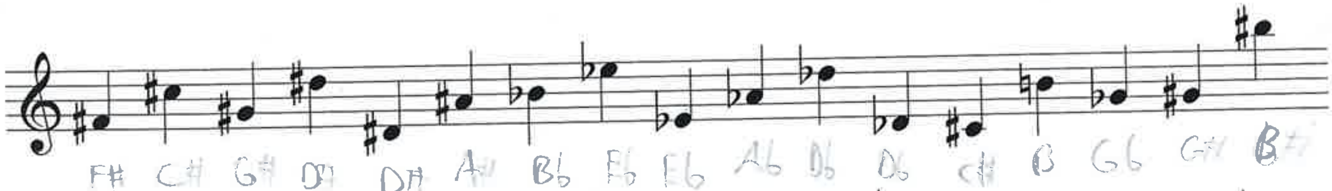
2. Write the following notes

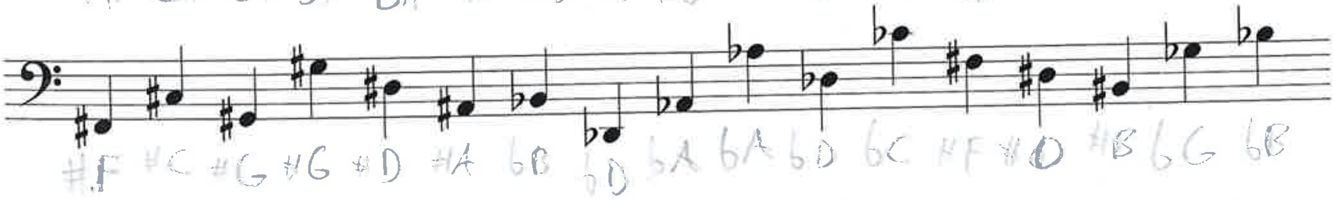


C G E F A C E B D A F G C D B E C

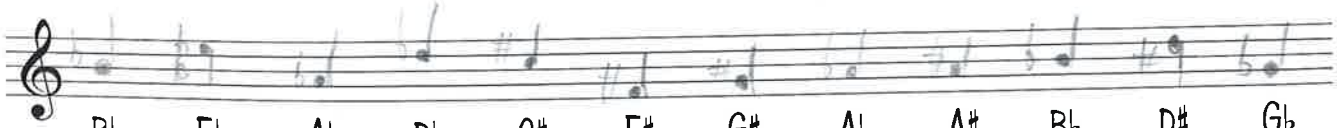
C G E F A C E B D A F G C D B E C

3. Name the following notes





4. Write the following notes



B♭ E♭ A♭ D♭ C♯ F♯ G♯ A♭ A♯ B♭ D♯ G♭

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MODULE: General Musicianship

TERM: One

WEEK: Two

OBJECTIVES:

- Learn rules for constructing a major scale from any note
- Learn to play major scales on the keyboard

LESSON PLAN:

The major scale forms the basis for harmony
The notes in the major scale are either a semitone or a tone apart
There are seven different notes in the major scale, each note corresponding to one of the letters in the musical alphabet (A B C D E F G)
When writing or playing the major scale the root note (first note) is repeated at the top, giving a total of eight notes

The following rules ensure correct construction of a major scale:

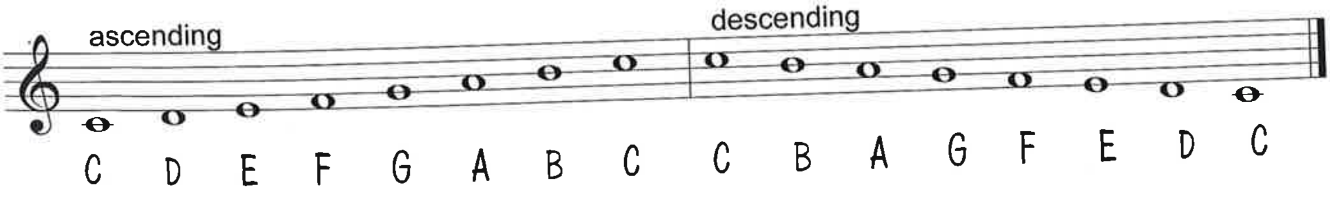
APPLIES TO ALL MAJOR SCALES, WHEREVER YOU START (FROM D, F, B...)

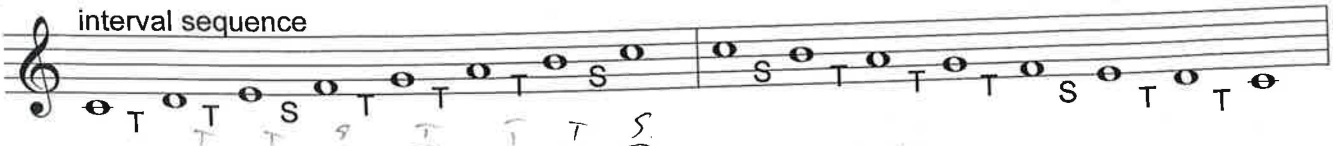
1. Interval sequence: **TTS TTTS**
2. Each letter name stays in alphabetical order
3. No doubles
4. No omissions
5. Do not mix accidentals

D E F# G A B C# D

Eb F G Ab Bb C D Eb

C MAJOR SCALE





F# G# A# B C# D# E# F#

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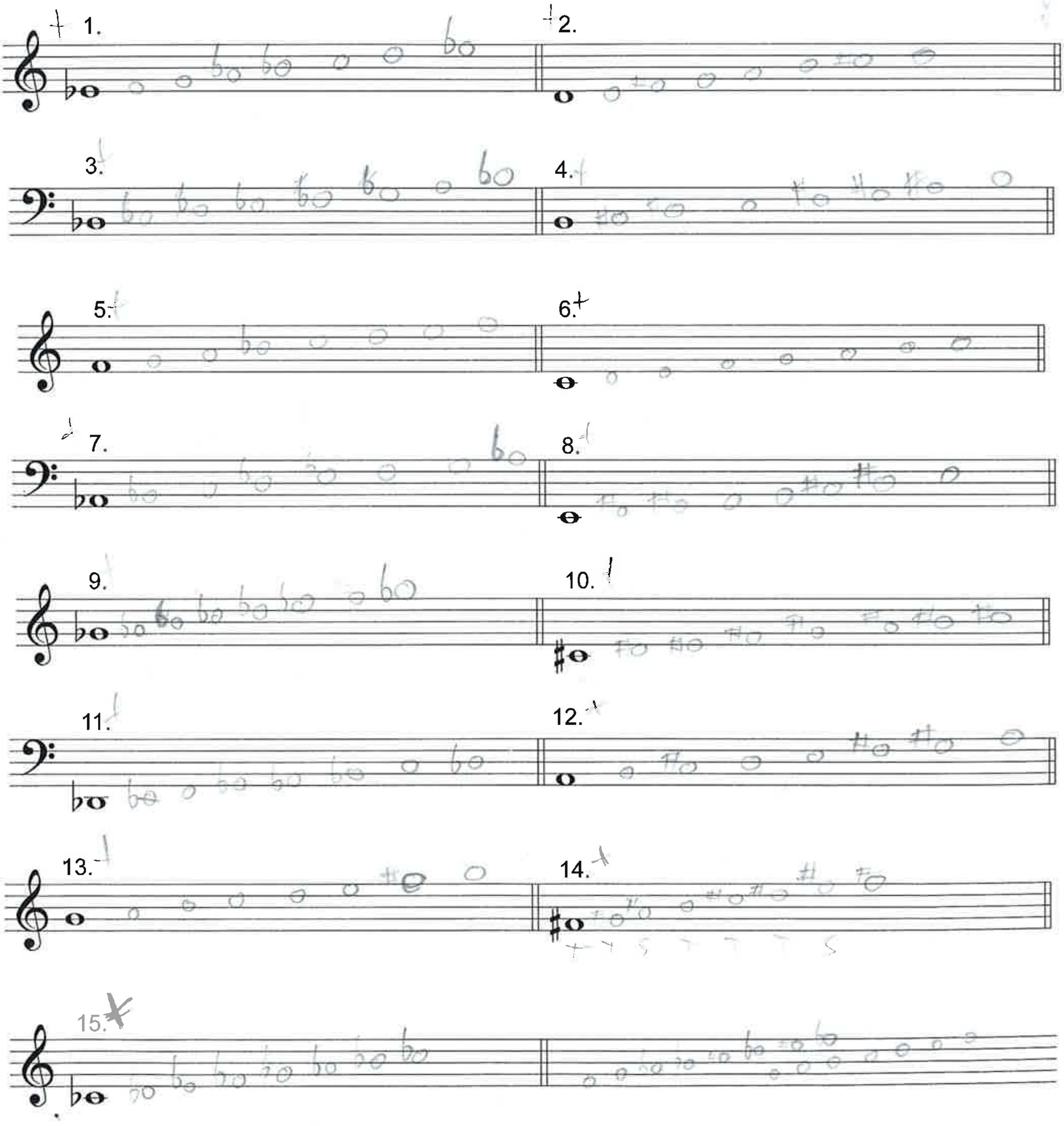
Major scales can be constructed from any note using these rules
All major scales except for C major require accidentals to preserve the interval structure
Some scales will require the enharmonic renaming of white notes in order to follow the rules E.g. B sharp, C flat etc.

ASSIGNMENT:



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